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MUSIC OF THE PEOPLE, BY THE PEOPLE AND FOR THE PEOPLE

New York Community Chorus Aids in Concert Given by the Music School Settlement to Raise Funds for That Splendid Enterprise—Large and Representative Audience Roused to Enthusiasm by Notable Demonstration of the Value of the Work of the School—Arthur Farwell Makes Eloquent Address—Ovation for Harry Barnhart

SAID Harry Barnhart, conductor of the New York Community Chorus: "The people never sing out of tune; the people never sing foolish music."

Said Arthur Farwell, litterateur, musician, composer and director of the Music School Settlement of New York: "It is a great and inspiring thing to get in touch with the mass soul."

Both these statements were illustrated and proven true at the festival concert by the orchestras, ensembles and soloists of the Music School Settlement, assisted by the New York Community Chorus, at Carnegie Hall on Friday evening of last week.

The proceeds of the concert are to be devoted to the work of the Music School Settlement, which was started some years ago among the working class of the Lower East Side, and with which David Mannes was for years connected. Arthur Farwell is the director now. It is a wholly altruistic endeavor.

Among the student body are mostly children of poor parents. In the nationalities represented are Italians, Americans, Swedes, Armenians, Chinese, Russians, Roumanians, Germans, Austrians, Hungarians, Assyrians. There is a notable number of very talented Jewish pupils.

Last year the school gave over 34,000 individual lessons. It has 1100 enrolled pupils. There are nearly 100 teachers. It maintains four orchestras, aggregating 200 players. It has a wind instrument department. It maintains a musical bureau for the benefit of pupils, which secured over 300 paid engagements for them last year. Nearly 3000 readers used its library, which is large and comprehensive.

At the concert the appeal was made for money to continue the work of the school, especially as of the over 1000 applicants for lessons last year only about 700 could be accommodated.

The auditorium at Carnegie Hall was crowded from floor to roof. The upper galleries, where the prices ranged from 50 to 25 cents, were jammed. The boxes had been sold to public-spirited citizens at big prices. The parquet, where the seats were \$5 apiece, was crowded.

The audience, one of the largest that ever assembled in that noted auditorium, was representative not alone of the wealthy, but of the most cultured social elements. There were also "the people."

Some idea of the high character of the audience may be obtained from the list of patrons and patronesses, nearly all of



MISCHA LEVITZKI

Young Russian Pianist, Now Making His First American Tour, Whose Performances Have Been One of the Season's Notable Successes in the Concert Field. (See Page 4)

whom attended and all of whom are actively interested in the work of the school:

Chester H. Aldrich, Mrs. Edgar S. Auchincloss, Jr., Miss C. S. Baker, Mrs. George F. Baker, Jr., Edna Barger, Mrs. Henry G. Bartol, Mrs. James M. Beck, Mrs. John E. Berwind, Mrs. C. Ledyard Blair, Mrs. Sidney C. Borg, Mrs. Charles S. Brown, Mr. and Mrs. Edwin M. Bulkley, Mrs. James Byrne, Mrs. Andrew Carnegie, Mrs. Miles B. Carpenter, Mr. and Mrs. Ernest T. Carter, Mrs. Ashton C. Clarkson, Mrs. Edward B. Close, Miss Cockcroft, Mrs. Frederick S. Coolidge, Mrs. Elisha Cronkhite, Mrs. Francis R. Culbert, Mrs. Walter D. Denegre, Mrs. Charles H. Ditson, Mr. and Mrs. Robert B. Dodson, Mr. and Mrs. Douglas L. Elliman, Mr. and Mrs. H. H. Flagler, John W. Frothingham, Mrs. Alfred Goldsmith, Mrs. John A. Hartwell, Ellwood Hendrick, Mrs. Frederick T. Hill, Mrs. Francis L. Hine, Mary U. Hoffman, Rutger B. Jewett, Otto H. Kahn, Mrs. F. Leonard Kellogg, Mrs. John S. Kennedy, Mrs. Morris Loeb, Mrs. James McLean, Mrs. John R. MacArthur, Mrs. Howard Mansfield, Mrs. William H. Moore, Mrs. Lancaster Morgan, Mrs. James Moses, Mrs. S. S. Norton, Gertrude Parsons, Mr. and Mrs. William Procter, Nina Rhoades, Mr. and Mrs. Francis Rogers, Mr. and Mrs. Frank B. Rowell, Mr. and Mrs. Ernest Schelling, Miss Schettler, Mrs. Schirmer, Mr. and Mrs. Arthur H. Scribner, Madame Marcella Sembrich, Mrs. John S. Sheppard, Mrs. Henry Siedenburgh, Mr. and Mrs. Frank H. Simmons, Mrs. Albert D. Smith, Mrs. Edward W. Sparrow, Charlotte Stillman, Mrs. Willard D. Straight, Mrs. Henry R. Towne, Agnes Troup, Myra Tutt, Mr. and Mrs. H. Montague Vickers, Mrs. Ernest Victor, Hon. Cabot Ward, Mrs. Albert H. Wiggins, Susan Woodford, Mrs. A. Murray Young.

On the stage, banked up, was the Community Chorus, between five and six hundred—the women tastefully dressed in white; the men at the back in dark clothes—a fine contrast.

The concert opened when Harry Barnhart, who was the first to start a Community Chorus in Rochester some time ago, came forward and after a generous reception asked the audience to sing the first and last verses of "America" with the Chorus.

Then the Community Chorus sang the "Pilgrims' Chorus" from "Tannhäuser" with fine volume of tone. Their voices sounded fresh. There was evident enthusiasm in their work. The audience applauded.

Next the Junior Orchestra, composed of very young children under Melzar Chaffee, played Haydn's Allegretto from the Symphony in G Major. This was so well done that the audience expressed its approval and sympathy in an unmistakable manner. Most of the children were not much bigger than the instruments they carried.

But it was all as nothing to the enthusiasm aroused immediately after, when little Miss Anna Masch, a tot of five years, sat down at the piano and played Schytte's "Hide and Seek." She

MAKE BEGINNING OF A PERMANENT OPERA COMPANY IN SAINT LOUIS

Local Business Men Act as Guarantors for Production of "Louis XIV," Which Reveals Homer Moore in Quadruple Role of Composer, Librettist, Impresario and Conductor—Failure of Constantino in Title Part Militates Against Success of Premier Performance, Declares Mr. Moore—In Curtain Speech Latter States that the Enthusiasm for Venture Shows Permanent Opera Would Be Appreciated in City

ST. LOUIS, Feb. 17.—Fraught with numerous trials and two postponements, Homer Moore's grand opera in English, "Louis XIV," had its premiere here last night at the Odeon before an audience that completely filled the large auditorium and continually asserted its appreciation by outbreaks of applause. Regardless of the fact that the opening performance was almost turned into a farce on account of the failure of Florentino Constantino in the title part, the opera was thoroughly enjoyed and appreciated. Much praise was voiced for Homer Moore, singer, teacher and music critic, who not only composed the music, but wrote the libretto, staged the production, engaged the performers, and conducted the orchestra.

There was unbounded enthusiasm. Solos and instrumental numbers alike were applauded to the echo, and after the second act the principals were brought before the curtain many times and finally with Moore, who acknowledged the demonstration, thanking the auditors for their appreciation of his efforts. He stated that he hoped it would be a beginning for many more things of this character in St. Louis and the final establishment of a permanent company for grand opera here. He said that the generous manner in which the audience accepted the opera was proof to him that a permanent opera company, singing in St. Louis at least thirty weeks each year, would be greatly appreciated.

One distressing feature that militated against the success of the production was the failure of Mr. Constantino to live up to the expectations of those who had engaged him for the part of the King. It is stated by the management that when Constantino was engaged to create the title rôle of the opera, it was with the understanding that he learn his part completely before his arrival in St. Louis, and he was also to be in St. Louis on or before the first day of February. He asked permission to arrive Feb. 3, and this permission was given him. Instead of arriving on the 3rd of February, it was Feb. 6 before he appeared, and he stated that he knew his part thoroughly. He attended a short rehearsal and declined to attend other rehearsals, stating that he was suffering from a severe cold, which was no doubt true.

The Tenor's Conduct

He appeared in the premiere of the opera, and it was only after his appearance that the impression was given that

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he had not learned his rôle. He sang practically none of the words and did not respond to the promptings. His performance of the title rôle was declared to be a failure. Mr. Moore believes that the conduct of Mr. Constantino is a ground for a claim for serious damage on the part of Mr. Moore, and with this in mind he has engaged the services of P. J. Cullen, attorney, and instructed him to take such action as in his opinion may be advisable.

The task of this difficult rôle was assigned to Mischa Leon, the young tenor who after the postponement of several days ago, learned the part in a little over two days and gave a most satisfactory interpretation of it at the matinee this afternoon. It was a decided triumph for the young man and a sure demonstration of his artistic worth. He will sing the rôle again on Sunday and Monday evenings.

The characters and events of Mr. Moore's opera follow closely the story of the "Three Guardsmen" by Alexandre Dumas, and the opera deals with the incidents connected with the historical love affair between Louise De la Valliere and King Louis XIV of France, then a young man. The plot is laid around a duel between the King and Viscount de la Bragelonne for the love of Louise. The King, disguised, wins the duel, thereby overcoming his rival and finally proving his devotion for the beautiful woman. The libretto follows the novel closely, but is a bit overloaded at times and from the standpoint of singing and diction is not altogether clear.

Qualities of Score

The composer has confined his efforts to the development of rich melody. The orchestral part of the score is of striking beauty at times, but not always joined together in a finished fashion, the latter defect being partly due to the many "cuts." There is an abundant number of solos, duets and concerted numbers, the latter of which show more than ever the composer's ability. Lack of rehearsals and Mr. Constantino's difficulty in his part caused unnecessary confusion in the orchestra. The finale of Act I—a sextet in the form of a Fugue—is a most novel and musically piece of work. The interlude between Scenes I and II of the second act is a charming bit of music for harp and orchestra. He has provided a Prelude in which are contained the leading motifs of the opera, blended into symphonic form.

Unfortunately the story lacks dramatic continuity, but this is a matter that may easily be remedied by a careful and systematic revision. The story is convincing, well told, and contains enough to make the dramatic part of interest if properly treated.

It is hard to distinguish any individual vocal triumphs. Outside of Mr. Constantino, all members of the cast sang and acted their parts in admirable fashion. The rôle of Louise was very capably handled by Evalina Parnell, a coloratura soprano with a most flexible and sympathetic voice. Her solo in the second act was one of the big things of the evening. Her road was a hard one owing to the fact that her big scene in Act II with the King was virtually in the form of a solo instead of several charming duets.

Distinctly one of the successes of the performance was the charming singing of Mme. Marguerite Berize as Mlle. Montalaise, a rôle hardly second in importance to Louise. Her charming physical grace and dramatic power made her doubly attractive. Augusta Lenska, contralto, as Henriette was very capable in her part. For the male voices it is a most difficult task to point out any individual triumph. Octave Dua, tenor in the rôle of Le Comte De Guiche, showed a remarkable display of his ability to sing in English, and his solo, "What's the Use of Talking," was one of the big hits of the evening. His voice shows temperament and delightful quality.

Henri Scott of the Metropolitan Opera Company in the small part of Athos quickly showed his familiarity with the stage, and his superb acting and sonorous singing was one of the treats of the evening. His diction was superb, and it is regrettable that the part was not longer and of such a style as to show Mr. Scott's most pleasing voice. In the rôle of Bragelonne, Millo Picco again

showed St. Louisans his versatility, for his English was also very good, and his singing was superb. His ability as an actor was clearly shown by his being entrusted with the most dramatic rôle in the opera. Davide Silva as M. Fouquet, the Minister of Finance, Carl Cochems as Le Comte St. Aignan, Russel Rizer, tenor of St. Louis as Aramis, Bishop of Varnes, Mischa Leon as Malicorne and William Nulley, also of St. Louis, as M. LeBrun, the court painter, all did their parts well and further contributed to the success of the undertaking.

Work of Guarantors

Much of the success of the opera is due to the untiring efforts of H. Worthington

especially made for these performances. The opera will be repeated again this afternoon and on Sunday and Monday evenings with the same cast.

The St. Louis papers gave a goodly amount of space to the accounts of the opera. Ralph Ross, writing in the *Republic*, of which Mr. Moore is the music editor, stated:

The performance was a personal triumph for Homer Moore. The entire opera showed a wealth of originality that surpassed the expectations of the most optimistic. It was the elaborateness and completeness of Moore's production that caused the opera to be classed among the epoch-marking musical achievements of St. Louis.

Mr. Moore's varied capacities in the



Some of the Principals in St. Louis Production of Homer Moore's "Louis XIV." No. 1, Marguerite Berize as "Montalaise" in the Egyptian Ballet. No. 2, Evalina Parnell, as "Louise de la Valliere." No. 3, Mme. Berize as "Montalaise." No. 4, Augusta Lenska. No. 5, Henri Scott as "Athos." No. 6, Carl Cochems as "Le Comte Saint Aignan." Photos 1 and 3 by T. Kajiwara; the others Copyright, Gerhard Sisters Photo Co.

Eddy, a St. Louis business man, who took up this noble cause of Mr. Moore and provided a Board of Guarantors which numbers many of our most prominent citizens. Through his efforts and financial assistance it enabled Mr. Moore to engage such famous talent as he presented and to produce his opera in a manner befitting of such a work.

The orchestra numbers fifty-two, from the ranks of the St. Louis Symphony, and the chorus of sixty sang as well as many of the travelling companies that have been heard here. There was a ballet which interpreted several dainty numbers, and the entire production had the master hand of Louis Verande, stage manager. He came here directly after the close of the Chicago Opera season, and the beautiful effects produced last night gave evidence of his untiring work. The opera is laid in three acts and four scenes and all costumes and scenery were

production of the opera are listed as follows by the *Globe*:

In the course of events it devolved on Homer Moore "in propria persona" to write the book, compose the music, finance the undertaking, engage the singers, choristers, orchestra and stage hands, teach the ballet, arrange for the costumes, write the advance notices, look after the tickets, hire the hall, lead the rehearsals and finally to conduct the premiere.

Shirley Victor Brooks, music editor of the *Star*, made this comment on the music:

The music is beautiful in melody and rhythm. Mr. Moore has orchestrated his work with care and an intelligent insight into its possibilities which he has wrought out in a most pleasing and meritorious manner.

Said Albert C. Wegman in the *Times*: "Judging by its reception, the work scored a great popular success."

H. W. Cost.

INTRODUCE MAÑEN QUARTET

Sinsheimers Play Unfamiliar Spanish Music in Artistic Fashion

Joan Mañen's Quartet, Op. 42, for piano and strings, received its first performance in America at the concert of the Sinsheimer Quartet at Rumford Hall, New York, on Saturday evening, Jan. 27. Bernard Sinsheimer and his associates were assisted by Mana Zucca, pianist, in the presentation of this work by the noted Spanish violinist-composer. The composition is a worthy one and received a performance that brought out its best qualities.

The Sinsheimers also performed on this occasion in admirable fashion Beethoven's Quartet in G Major, Op. 18, No. 2, and Dvorak's E Flat Quartet. Their playing was genuinely artistic and they were heartily applauded by a large audience.

AMELIA GALLOWAY'S DÉBUT

Violinist Gives Recital in Aeolian Hall, New York

Amelia Galloway, an earnest and talented violinist, gave a recital in Aeolian Hall, the evening of Saturday, Feb. 17, making quite a favorable impression. She played the César Franck Sonata with Julius Schendel and coped successfully with most of the difficulties, if she did not realize all the intellectual significance of the work.

Miss Galloway has a sympathetic, feminine quality of tone, and considerable taste, as she showed in the less ambitious part of her program. She played also Mendelssohn's Concerto in E Minor, Dvorak's Ballade, Lalo's Romance-Serenade and Wieniawski's Polonaise Brillante.

Mr. Schendel gave admirable support as accompanist. A. H.

STRUBE'S MUSIC PLEASES BALTIMORE

Symphony Plays Excerpts From His Opera—Friedberg and Barstow Heard

BALTIMORE, Md., Feb. 18.—There were several features which marked the seventh concert of the Baltimore Symphony Orchestra with particular interest on Feb. 16, at the Lyric. Among these were the two manuscript excerpts from Gustave Strube's opera written to the text of Arnold Kummer's "The Painted Lady," and the appearance of Vera Barstow, violinist, who played the Lalo "Symphonie Espagnole." The entracte and dance from the Strube opera proved attractive compositions, the rhythmic interest, harmonic novelty and colorful orchestration showing the composer's skillful hand. After these numbers Mr. Strube was accorded enthusiastic recalls. Vera Barstow gave a refined and graceful reading of the Lalo concerto. The Bach suite enabled the string section to disclose excellent progress, while the wood wind and brasses proved their development in the Scherzo from Mendelssohn's "Midsummer Night's Dream" and Sibelius's "Finlandia."

The Boston Symphony Orchestra, Carl Muck, conductor, gave the local public its first opportunity of hearing Carl Friedberg, the eminent pianist, who presented the Schumann A Minor Concerto in a brilliant manner at the concert at the Lyric Theater Feb. 14.

Margarite Wilson Maas, the Baltimore pianist-composer, gave a recital of her works and representative compositions at the Jewish Alliance recently in Baltimore.

Hazel Knox Bornschein, soprano, gave a recital at the Arundell Club, Saturday, Feb. 17. The program contained compositions of her husband, Franz C. Bornschein, and songs of A. Walter Kramer.

The fifteenth Peabody recital was given at the conservatory on Friday afternoon, Feb. 16, the program being presented by the Trio de Lutece—George Barrère, flute; Carlos Salzedo, harp, and Paul Kéfer, cello. The individual and the ensemble numbers were heard with delight and the work of the artists was much admired. F. C. B.

ARCHIBALD PRESENTS SONGS BY AMERICANS

Baritone Gives Recital in Waldorf's Astor Gallery, New York, Before Representative Audience

VERNON ARCHIBALD, baritone, recital, Sunday afternoon, Feb. 18, Astor Gallery, Waldorf-Astoria. Accompanist, Louise Taylor. The program:

"Caro Mio Ben," Giordani; "Angiolin dal Biondo Crin," Liszt; "Es Blinkt der Thau," Rubinstein; "Die Lotosblume," Franz; "Ständchen," Strauss; "Hear Me! Ye Winds and Waves!" Handel; "Am Meer," Schubert; "Auf dem Wasser zu singen," Schubert; "Rosamunde," Schubert; "Die Post," Schubert; Songs by American Composers: "Winter," Fay Foster; "She Is Not Fair to Outward View," Egon Pütz; "In a Garden Wild," Florence Turner-Maley; "Wind Song (Request)," James H. Rogers; "Absence," Lola Carrier Worrell; "The Fiddler of Dooney," Mark Andrews; "Twickenham Ferry," Old English; "My Lovely Celia," Old English; "By the Short Cut to the Rosses," Old Donegal Air; "Little Mary Cassidy," Old Irish.

Vernon Archibald's ease and smoothness in tone production would in itself make his recital an event of interest. Added to this technical excellence, however, Mr. Archibald possesses other merits highly valued by persons who admire the art of *salon* singing, namely, elegance, poise and polish. His interpretations were agreeable and he usually achieved good results, except when he essayed the heroic, as in the Handel aria, which is plainly out of the scope of an essentially lyric equipment.

Mark Andrews' "Fiddler of Dooney," a setting of a humorous Yeats verse, and the James H. Rogers "Wind Song" represented admirable endeavors of the American composers. The audience was even more partial to Florence Turner-Maley's "In a Garden Wild," which is very grateful for the singer. The accompanist, Louise Taylor, was a satisfactory aide. The auditorium was filled with a representative audience.

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enjoyed the music herself, and, childlike, nodded her head as she played along. She got an ovation!

Next, Milton Prinz, about half the size of the cello on which he played, gave Serenais's "Serenata Espagnol." He showed such good tone and such command of his instrument, that the applause continued for a minute after he had left the stage.

Gregory Tenovsky then sang "On the Steppes," by Gretchaninoff, and sang it well.

The solos representing the departments of the Settlement were concluded by a fine and musicianly playing on the violin of Pugnani's "Praeludium and Allegro" by Gordan Kahn. He also distinctly won the favor of the audience.

Next came groups representing the ensemble department. First the Allegro from Trio No. 6, F Sharp Minor, by Haydn, was well rendered by Julia Glassman, at the piano, Max Goldstein, violin, and Leo Lieberman, cello.

They were followed by Miriam Halbfinger, first violin; Herman Buller, viola; Gertrude Goldsand, second violin; Milton Prinz, cello, who played the Nocturne from Quartet No. 2 by Borodin, and played it with musicianly understanding.

Arthur Farwell, the conductor of the Community Symphony Orchestra, came forward at this point and addressed the audience. He received a cordial welcome,



Junior Orchestra at the Music School Settlement, Conducted by Mr. Chaffee, Head of the Violin Department

—Photo by Jessie Tarbox Beals

school. Nevertheless, while we have brought before you this evening examples of the individual work of the Music School Settlement, this evening's event is not a pupils' recital.

transplantation into a concert hall of the social-musical life of the community at large, just as we find it in its present stage of development.

"In assembling and presenting this event, the Music School Settlement definitely adds to its original work of individual and class instruction the new work of broad participation in the events of the community music movement. In so doing it feels that it is only carrying out more fully and worthily, in service to the community, its fundamental purpose.

"The community music movement means that the nation has awakened and has arisen to find its voice. Everywhere, here in New York, in great cities, in the remotest towns, assemblages from the 97 per cent of the people who never heard operas or concerts or recitals are gathering regularly to sing and play together. It is a great wave sweeping the land. What is the meaning of it? It means that the American people are tiring of separateness, of self and materialistic self-seeking, of arid unexpressiveness. It means that they hunger to feel themselves part of the great unified soul of humanity, part of the mighty word which that soul shall utter.

"The great religions of the past had their 'word of power,' the 'unutterable name' that 'rushes through the universe forever.' To pronounce that name was to shake the foundations of the universe. But the foundations of the universe lie in the depths of the human heart, and out of the heart are the issues of life. Who knows but that in the great universal song of the heart our nation shall find that 'word of power,' and through it lay the foundations of a new era and a new nation?

"For any roughness of expression tonight I make no apology or excuse. The members of our community 'symphony' orchestra are, for the most part, not pupils of the school. They come from workshops and stores and from various professions. I am proud of them that despite the consuming toil of their lives they rise to this effort toward the communal expression of beauty. I will not yield to anyone in my love of refinement

and perfection in musical expression. But if it will help to bring about this universal emancipation of music, and this musical emancipation of the people, I am willing to separate myself for a time from the perfection which I love, and if



—Photo by Jessie Tarbox Beals

The Music School Settlement of New York, at 51, 53 and 55 East Third Street and said:

"We come here to-night with a very different purpose from that which ordinarily brings us to concerts in this familiar hall—perhaps even with a very different purpose from that which we have supposed.

"For twenty-four years the Music School Settlement has been built up through individual and class work, and to develop individual talent and inclination to a finish has been and shall remain one of the fundamental purposes of the

"On the other hand, this event at which we are present is neither an emulation nor an imitation of a concert by chorus and orchestra, as we know such concerts in this hall. We could not approach it in any such sense without entirely misconceiving its nature and meaning. It is something wholly different in constitution and intent. It is, in fact, a representation of certain aspects of that national awakening which has come to be called the 'community music movement.' This event is a momentary



—Photo by Marceau

Arthur Farwell, Noted American Composer and Director of the Music School Settlement

necessary to separate myself from them for the rest of my life.

"It is not so much that I speak to you for the Music School Settlement, as that the Music School Settlement speaks to you for all the people. And for what it

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Elementary Orchestra in Which the Youngest Pupils Are Taught by Harriet Rosenthal to Play Together

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is doing for the people, I respectfully and earnestly ask you to give to it your generous support. I wish to take this opportunity of thanking the members of the New York Community Chorus, which originated in the Music School Settlement a little over a year ago, for their kind assistance in producing this event."



Harry Barnhart, Successful Conductor of Large Community Concerts

Long continued applause followed Mr. Farwell's speech, which he acknowledged with three bows that would have done credit to a Prussian officer, though he didn't "click his heels."

When he had sufficiently recovered, Mr. Farwell directed the Community "Symphony" Orchestra first through the

The Elementary Orchestra of very young people under Harriet Rosenthal, then appeared on the stage, and played "Loin du bal" by Gillet and "Reverie" by Fauconier, both winning enthusiastic approval. Miss Rosenthal had to come forward again and again to respond to the applause and to acknowledge a fine bouquet of roses.

Then came the Senior Orchestra, with Mr. Farwell conducting. They played Dvorak's Serenade for String Orchestra, Op. 22.

Enthusiasm was aroused when Barnhart with the Community Chorus, and the combined orchestras of all young people—over 200 strong—gave the "Barcarolle" from "The Tales of Hoffmann" by Offenbach, and the beautiful "Blue Danube" waltz by Strauss. The work of the Chorus was most commendable. Expressions of delight in their singing, and, indeed, of astonishment that they sang so well were heard everywhere.

Next came the really great event of the evening—the community singing by audience, chorus and orchestra, led by Mr. Barnhart, who first spoke on the subject of community singing. Said he:

The Community Spirit in Song

"Everyone can sing. The significant feature of this movement is the opportunity for free participation in it—the people, as a whole, as independent of professionals—in collective musical self-expression. The nation has begun to express this collective voice, for the nation has begun to sing!"

Farwell's "March! March!" Rouses Audience

Then Mr. Barnhart led the chorus and orchestra in Arthur Farwell's "March! March!" a most effective and inspiring composition which, when it gets well known, will surely be adopted by the community choruses and other choruses all over the country. It aroused a storm of applause.

This was followed later by another composition of Mr. Farwell's "Joy! Brothers, Joy!" which Mr. Barnhart called upon Mr. Farwell himself to lead. This done, Mr. Barnhart turned to the people, and asked them what they would like to sing. All rose, the orchestra too, and sang "The Star-Spangled Banner."



Library at the Music School Settlement. This is also a circulating library. Founded strictly as a musical library, it now contains not only a complete collection of the best biographical and analytical music books, but many children's books also

thusiasm they wound up with the "Hallelujah Chorus" from Handel's "Messiah."

The accompanists were Pearl Prinz, Sadie Rosenbloom and Marian Kahn. The pianist for the Community Chorus was Frederic Watson; the organist was Frederick W. Schlieder. The ushers were a number of beautiful society girls, tastefully costumed.

Two things were made absolutely clear: first, as to the value of the work being done by the Music School Settlement, and also as to the particular value of the work done by Arthur Farwell; the next thing that was made clear was as to the practicality and soul-stirring value of community singing—especially when that

singing is led by such an enthusiast as Harry Barnhart.

No broadminded, no really intelligent person in that vast audience could have gone away that night without feeling refreshed and encouraged for having participated in one of the most inspiring events not only in the musical life of the city, but in that higher life which rises above all differences of race, of class, of nationalism, of materialism which is the dream of the poet, the philosopher, the statesman and the object of all true religion.

John C. Freund



The Raw Material at Third Street. Future Americans Before the Music School Door. Time and Environment Will Determine Whether They Will Go the Way of the Gang or of True Citizenship

"Scotch Poem" by MacDowell and then through Tchaikowsky's Waltz from Serenade, Op. 48.

Calls came for "Old Black Joe," for "My Old Kentucky Home." Finally amid cheers, laughter, and the greatest en-

Mischa Levitzki Has Climbed High in First American Tour

WHEN the announcement went out last Fall that Mischa Levitzki was to give his first New York recital, no especial interest was shown by the general public. For the general public did not know him. A few musicians knew that he had won the favor of critics in Berlin in recitals there a few years ago, that he had studied in New York for a time with Sigismond Stojowski and later in Berlin with Dohnanyi.

His first New York recital established him, however, as a pianist of extraordinary powers. The New York critics were practically unanimous in praising Mr. Levitzki highly. One critic, who as a

rule has no patience with new artists, wrote a signed review at length about Levitzki, in which he called him a pianist of unusual ability. Since then Levitzki has given two more recitals in Aeolian Hall, and two weeks ago he played the Schumann Concerto with the New York Philharmonic Orchestra under Josef Stransky. His Chicago and Boston recitals have repeated the successes that he earned in New York. Daniel Mayer, the former London musical impresario, now established in New York, had the perspicacity to see in Mischa Levitzki a piano genius. He is presenting him this year and will also book him for the season of 1917-1918. Levitzki is but nineteen years old.

GALLI-CURCI ONCE MORE GAINS CHICAGO APPLAUSE

Soprano Sings Before Huge Gathering as Soloist with Glee Club of the Association of Commerce

CHICAGO, Feb. 17.—A couple of months ago, when it was announced that Mme. Amelita Galli-Curci, the sensational coloratura soprano, would be the assisting artist at the concert to be given by the Glee Club of the Chicago Association of Commerce, under the direction of Arthur Dunham, the mail orders for seats came in so rapidly and in such numbers that in two days Orchestra Hall, the place for the concert, was sold out completely. Thus many were turned away by the management last Wednesday evening, when the concert took place.

Mme. Galli-Curci added to her great vogue at this concert by her singing of songs by Giordani and Grieg and by her singing of the aria from the "The Magic Flute," by Mozart; the "Caro Nome" from "Rigoletto," Verdi; the "Chanson du Mysol," from the "Pearl of Brazil" and the "Ave Maria," Bach-Gounod.

In all of these numbers, except the "Magic Flute" aria, this phenomenal singer sustained her former reputation and again created great enthusiasm. The Mozart aria, however, was modified in such a way that it was robbed of its classic and traditional style and, though she was obliged to add several encores to this number, it did not meet with the approval of connoisseurs.

Throughout the evening Mme. Galli-Curci had to add extra numbers, playing the piano accompaniments for several of them herself.

The Glee Club, which is composed of some of Chicago's representative business men, about eighty in number, is an excellent chorus, well trained by Mr. Dunham, and made an especially good showing in a Minstrel Song, by Adam de la Hale, sung a cappella; in "The Cosack," by S. Moniuszko, and in "Swing Along," by Will Marion Cook, a popular, lilting piece, full of exuberance and buoyancy, which was redemanded.

A choral arrangement of the "Rakoczy March" proved a good opening number. Mr. Dunham may well be proud of this addition to the choral bodies of Chicago. M. R.

FRIEDA HEMPEL'S TOUR

Soprano Leaves New York Hurriedly to Fill Concert Dates

Frieda Hempel, the Metropolitan soprano, has had an exceedingly busy tour since she left New York on a midnight train, Feb. 12, after singing her annual recital in Carnegie Hall in the afternoon and a performance in the evening at the Metropolitan.

Her first stop was in Loraine, Ohio, where she sang before a crowded house. Immediately after the recital, she left for Cleveland, a distance of thirty miles, and made the trip by automobile through icy winds and snow drifts. At Cleveland she made close connections with a sleeper for St. Louis, where she sang on Friday afternoon and Saturday night with the St. Louis Symphony Orchestra. After her singing of the "Blue Danube Waltz" she was obliged to give two encores, in spite of the rule of no encores at these orchestral concerts. Immediately after the Loraine concert Miss Hempel was re-engaged for another concert next season.

Arthur Middleton, the American basso of the Metropolitan Opera Company, will sing at New Britain, Conn., for the New Britain Choral Club, of which Edward F. Laubin is director.

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Metropolitan Adds "Thaïs" to its French Répertoire

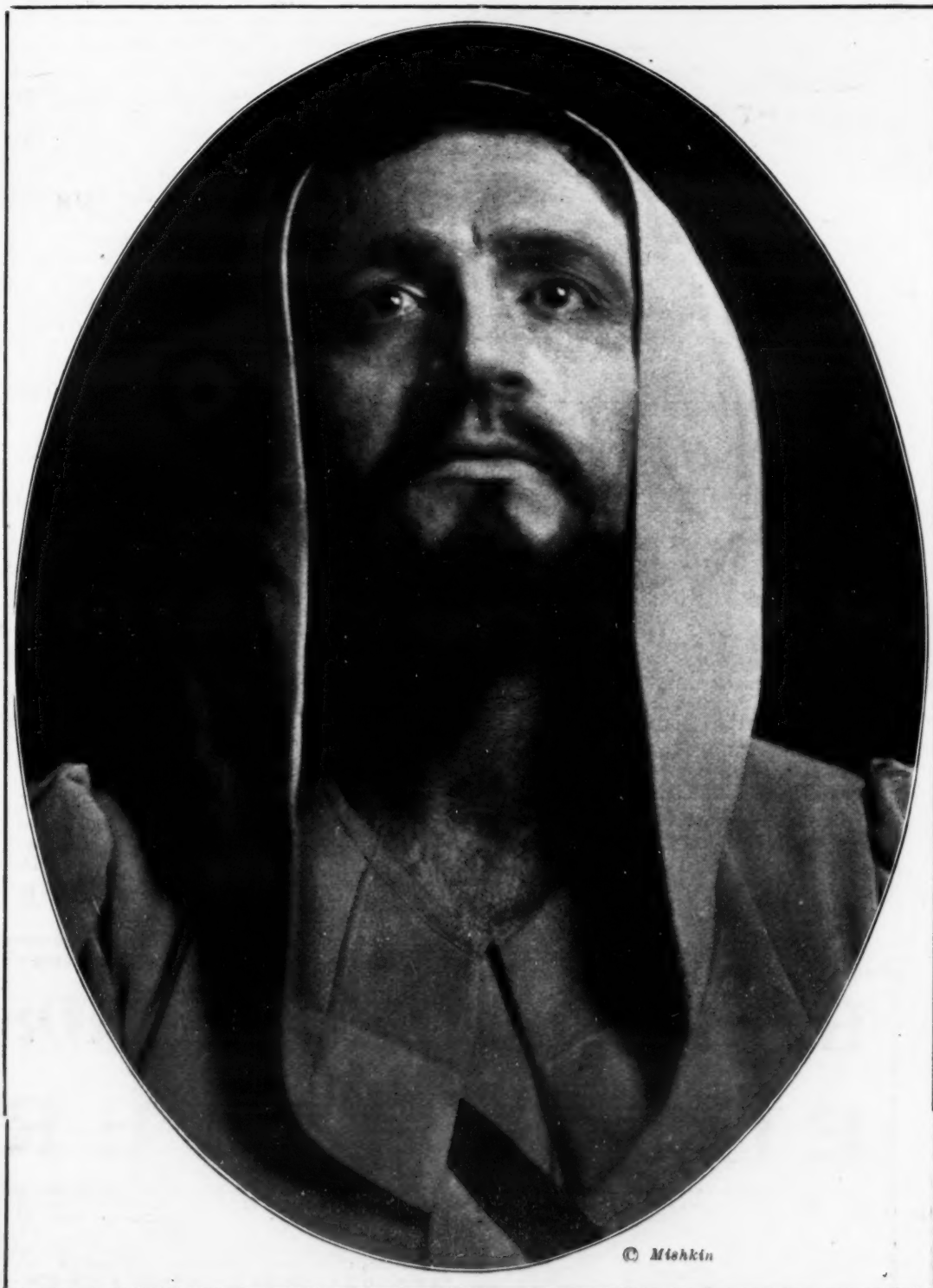
Geraldine Farrar Essays Somewhat Disappointingly the Rôle Long Embellished by Mary Garden's Blandishments—Weaknesses of One of Massenet's Poorest Scores Emphasized in Huge Spaces of New York's Opera House—Gallic Spirit Absent in a Generally Conscientious Performance—"Siegfried" Given in the Annual "Ring" Cycle

THE Metropolitan took "Thaïs" unto itself on Friday evening of last week. To be sure, this is not the first time it has housed Massenet's opera, which formed so important a part of the kingdom, the power and the glory of Hammerstein. Four or five years ago the ineffable Mary Garden and several of those who had coöperated with her in the Manhattan days sang the work at several of the Chicago company's Tuesday night Broadway sessions. If the performances pointed any moral it was to the effect that the Metropolitan lent itself far less graciously to works of this caliber than did Oscar's establishment. In those days there seemed little likelihood that "Thaïs" could ever take root there, that the Metropolitan should, on its own account, tender it hospitality. But times change, and when répertoires show alarming signs of shrinkage through one cause or another something must be done to replenish them—and the operatic répertoire on Broadway today is not precisely opulent. Then there is always Mme. Farrar to be considered.



—Photo by White

Concluding Scene of "Thaïs" as Acted at the Metropolitan by Mme. Farrar and Mr. Amato



Pasquale Amato as the Monk "Athanaël" in "Thaïs"

Even she cannot live by "Butterfly" and "Carmen" alone, and there have long been those who thought they saw in *Thaïs* a part fully tailored to her measure. Here, it appeared, was a sovereign chance for another one of her striking portraiture embracing the world, the flesh and the spirit.

Of course, there is a class of persons who see sovereign chances for Geraldine Farrar in almost everything ever written, but one need not have been of those to imagine in all sincerity that the Alexandrian courtesan, who so easily undergoes transmutation to sanctity, would fit her well, irrespective of the Garden precedent and tradition. Whether Miss Farrar thought the same way about it is open to speculation. Well-defined rumors had it that the lady entertained small liking for the part, that she shouldered its responsibilities more out of a sense of obligation than from spontaneous artistic promptings, and far more to satisfy the purposes of the management than to challenge Mary Garden's storied supremacy.

A very large audience gathered to witness the weighty happening last week, and, with respect to Miss Farrar, at least, was disappointed. The general representation was greeted with a fair amount of warmth (to which the claque contributed a considerable share) and certain individual features earned approval. But there was no dissent in regard to the main feature of the occasion. Comparisons between Mme. Farrar and Mary Garden might have been, and probably were, widely invoked. They were, in effect, superfluous. The former's *Thaïs* is an unhappy attempt judged solely upon its own merits. But more of this shortly.

That the Metropolitan's efforts to establish a French répertoire are hampered by the want of French artists has come to be recognized as a truism. As it has been with other operas (not even excluding "Carmen"), so it is with "Thaïs," and the general effect last week accentuated the discrepancies between French performances to be heard in New York today and those that could be relished less than ten years ago. Besides, as was just noted, the auditorium is unsympathetic to music so tenuous. It accentuates the flimsiness, the shreddy, superficial and altogether commonplace quality of a score which is one of its composer's feeblest efforts. Massenet ranks unquestionably among the outstanding operatic

geniuses of France. He voiced accents so distinctive and so characteristically French that Romain Rolland could with entire pertinence speak of "ce Massenet qui vit dans tous les cœurs français." Not even the most serious of his compatriots totally escaped his influence. He himself produced in the "Jongleur de Notre Dame" a masterpiece in its own small way as perfect in conception, in substance and in unity of purpose as "Tristan." But "Thaïs" is mainly typical of his deficiencies, both dramatically and musically. The emotional idea of the work, admirable in itself, is weakly and ineffectually executed. The virtues of the score may be summed up in a few measures of the music of the desert and the anchorites, the atmospherically oriental passage at the opening of the second scene in the second act and the very appealing and lovely duo in the oasis. Apart from these, the opera is a waste of monotonies alternating with salon banalities and such restaurant platitudes as the "Meditation." The ballet in the second act—which Hammerstein used wisely to cut but which the Metropolitan exhibits in full splendor of colored gauze and tinkling cymbals—is dragged in with thoroughly Meyerbeerian irrelevance and constitutes musically one of Massenet's sorest transgressions. The best thing in it, a waltz movement, is gracefully but undisguisedly filched from "Coppélia."

Orchestral and Choral Features

The orchestral and choral features last week left little to be desired, and Mr. Polacco conducted as though he loved the score—which may be heartily doubted. Nor did the orchestra show evidence of the strain of having played "Siegfried" all afternoon. Concertmaster Nastrucci won the tribute which always falls to him who fiddles the "Meditation" with the proper wishy-washy sentimentality. The ballet danced with due deference to conventionalized virtuosity. There was wild and wonderful scenery painted by the person responsible for the second act of "Francesca da Rimini."

Reverting to Mme. Farrar, it must be confessed that she has done few things here so unfortunate in point of vocalism and so generally ungainly and awkward in action. Of voluptuousness, of plastic, linear allurements, of sensuous beguilement and seductive fascination, she exhibited little in the first and second acts.

[Continued on page 6]

Metropolitan Adds "Thais" to its French Répertoire

[Continued from page 5]

Her first appearance compared with the superb sweeping entrance of Miss Garden (recollection thereof was inevitable) lacked all effect of climax. Nor did she for a moment dominate the scene by sheer force of that magnetic impulse and physical magnificence that serve to explain the enthusiasm of her retinue of Alexandrian adorers, while her sudden display of visible blandishments afforded no obvious reason for Athanael's staggering confusion. Her costuming of the part, and the huge, psyche-knotted yellow wig, which suggested for all the world the sort of thing affected by collegians in amateur theatricals, would in themselves have sufficed to handicap the effectiveness of her outward aspect. In the second act Mme. Farrar's posturings and grovelings showed an amazing disregard for lithe beauty or gracefulness of attitude. Once arrived in the odor of sanctity, she was better and more convincing, though at no time especially distinguished. It is possible that Mme. Farrar will grow in the part—she generally does in whatever rôle she assumes. But for the present her *Thais* is the reverse of delectable.

Mr. Amato, who was said to be suffering from a painful illness, filled the rôle of Athanael very conscientiously. Under the circumstances one could hardly expect him to realize the mystic fervor, the spiritual force, and, finally, the passionate wildness of the ascetic brought to the recognition of his carnal desires. There was not in his "Je ne la verrai plus jamais" that world of poignancy that can be imparted to it. But, on the whole, the impersonation had the merits characteristic of this artist and was at all points sincere. Mr. Botta supplied an earnest and effective performance of Nicias. Kathleen Howard gave satisfaction as the nun, Albine, and Mmes. Garrison and Delaunois charmed in the small parts of *Crobyle* and *Myrtale*.

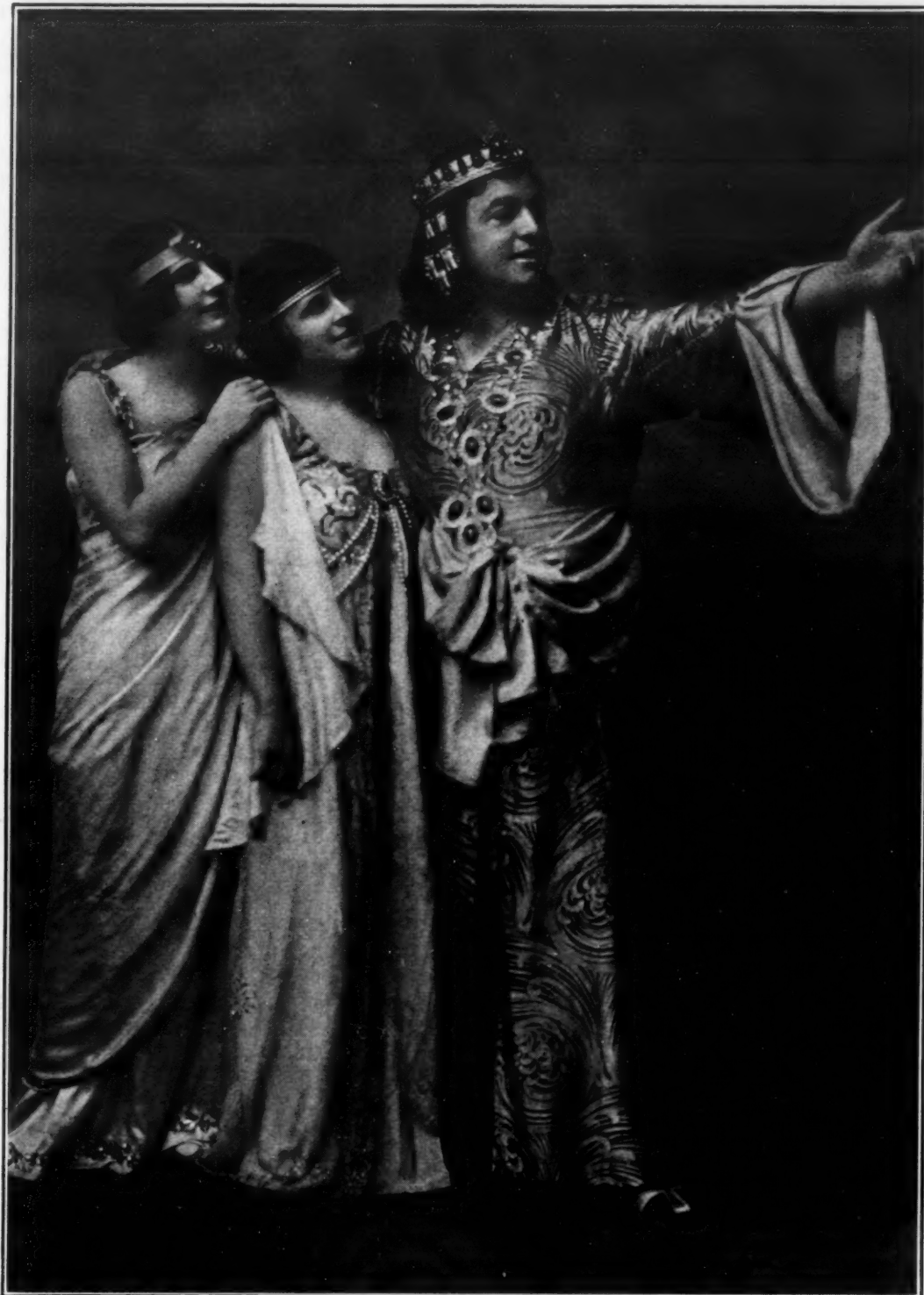
A Good "Siegfried" Performance

On the afternoon of that day "Siegfried" brought the "Ring" symphony through its *scherzo* and another great audience heard the performance which, in most respects, was a good one. Mr. Sembach filled the title rôle. His embodiment of the fearless hero has been praised ere this. It lays stress on the youthful ebullience of the *Volsung* rather than on his heroic qualities but delights none the less for that reason. There was true appreciation of the humor of the part in his action and true ardor in his wooing of *Brünnhilde*. Mr. Whitehill did not sing the *Wanderer*, as originally announced, and Mr. Braun took his place effectively. Messrs. Goritz, Reiss and Ruysdael completed the male contingent. Mme. Schumann-Heink made, as *Erda*, one of the infrequent guest appearances at the Metropolitan. Last year, too, she sang this rôle. On the present occasion she uttered *Erda's* marvelous phrases with all that weighty accent, that orotund expression and solemnity that in the past she so often displayed in them. Mme. Gadski sang the first part of *Brünnhilde's* scene fairly but tired before the closing duet. Miss Mason was a delicious-voiced *Forest Bird*. Mr. Bodanzky conducted in good style and "Siegfried" is his best opera.

"Lohengrin," which has been sung more than any other opera this season, was repeated on Saturday afternoon before a large gathering and with the familiar cast. Mme. Gadski's *Elsa* was a good deal better vocally than her *Brünnhilde* of the previous afternoon, and she

maintained herself on pitch even in those places where she habitually wavers. Mr. Urlus's *Lohengrin* suffered from tone

Hempel in the rôle. The soprano's impersonation of the part had many lovely qualities. Dramatically, she made the



Scene II, Act I, of "Thais," as Produced at the Metropolitan. Left to Right: Raymonde Delaunois as "Myrtale," Mabel Garrison as "Crobyle" and Luca Botta as "Nicias"

constriction. Mme. Ober's *Ortrud* had its usual quality, and the others concerned in the day's doings were Messrs. Goritz, Braun and Leonhardt. Mr. Bodanzky's treatment of the bridal music suggests mention of the fact that Wagner in a letter to Liszt cautioned the latter against a too hasty tempo in those eight exquisite measures in D Major as the King gives *Elsa* and the knight his blessing. The Metropolitan conductor invariably does what Wagner warned against.

Wednesday evening of last week witnessed the fourth performance of "Iphigenia in Tauris" before a good-sized and thoroughly interested house. Mmes. Kurt and Sundelius and Messrs. Weil, Sembach and Braun were in the cast.

A new *Adina* was introduced in "L'Elisir d'Amore" on Thursday night, when Maria Barrientos succeeded Frieda

character more of an ingenue than a soubrette, and she was most charming in the varied comedy scenes. Her singing exhibited its usual facile agility.

Caruso, as *Nemorino*, communicated to the audience the enjoyment that he felt in enacting such a boisterous comic part, and his voice had its wonted golden glow in the arias. The protracted tornado of applause following his "Una furtiva lagrima" no longer results in stopping the performance, for *Adina* now advances gradually to the center of the stage and the ensuing lines are sung until the core-fiends desist from sheer discouragement. While Mr. Caruso is consistently amusing in the rôle, one wishes that he would cease overdoing the horse-play. The first time that he tries to drink out of the emptied elixir bottle, the "business" provokes laughter, but the repetitions of this action are constantly less amusing. The same applies to his tapping himself on the top of the head with the same receptacle.

Antonio Scotti played the pompous seigneur with aplomb, and Adamo Didot again exhibited his qualifications for the part of *Dulcamara*. Gennaro Papi conducted.

Puccini's "Manon Lescaut" drew an audience of great numbers for the Saturday night performance. Mr. Martinelli sang *Des Grieux* and gave a magnificent performance. We have never heard him when his voice sounded more beautifully. Virtually every measure allotted to him was sung superbly. In the final act he displayed an intensity of feeling that brought down the house. Mr. Scotti as *Lescaut* was, as usual, inimitable. Mme. Alda and Mr. de Seguro sang and acted *Manon* and *Geronte* in their familiar manner. Mr. Papi conducted and gave the broad, melodic lines of this music just the sweep and passion which they require. He evidently understands the character of Puccini's music. After the *Intermezzo*, which he built up to a fine climax, he was applauded heartily.

"Rigoletto" with its trio of stars—Caruso, Barrientos and De Luca—drew the usual overflow crowd to the Metropolitan on Monday evening. Caruso as the Duke, Barrientos as *Gilda* and De Luca as the *Jester* renewed their triumphs won at the first performance over a week ago. The Verdi work gained in dramatic significance under Mr. Polacco's careful conducting. The principals were in excellent voice and were called before the curtain after each act.

Caruso Hears Protégée in Tanara Studio

Enrico Caruso was a visitor on Feb. 14 at the studios in West Seventy-fourth Street, New York, of Fernando Tanara. Mr. Caruso called to hear his protégée, Maria Almagia, a young soprano, whom he placed with Maestro Tanara a year ago. Miss Almagia sang arias from "Aida" and "The Marriage of Figaro" splendidly. Mr. Caruso congratulating her and Maestro Tanara on the improvement made during her studies with the latter.

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Dear MUSICAL AMERICA:

If we follow up the causes that led to a recent incident at Columbia University, which created considerable discussion in the press and, incidentally, a good deal of bad feeling, we may arrive at one of the reasons why the creative spirit which undoubtedly exists in our over one hundred millions has not yet manifested itself, in music particularly, to the extent that it should have done.

It seems that the students at Columbia have an association, formed for the purpose of mental development through hearing distinguished speakers, who are invited to come and address them. Consequently, when Count Tolstoy, son of the illustrious novelist and patriot, arrived in this country, with the object of delivering his lecture on the life, work and ideals of his distinguished father, it occurred to the representatives of the student body that it would be a good thing to invite him to address their association.

Although it put him to some inconvenience, Count Tolstoy consented; but was later informed that the invitation had to be withdrawn, because Mr. Prince, professor of Slavonic languages, had objected to him on the ground of his radical views.

It seems that, under an unwritten law of the university, any professor has the right to object to a speaker at the students' meetings, when the subject of his address is within the Professor's particular jurisdiction.

Naturally, there was considerable fuss about the matter in the newspapers, especially at the indignity put upon Count Tolstoy, though the action of Professor Prince was supported by some of the other professors, also, it is proper to say, by a few of the students, but more particularly by President Butler, who in an interview declared that Columbia was a university, not a lyceum.

At this some of the newspapers proceeded to "roast" President Butler as if he were a chestnut. This, in turn, resulted in President Butler's coming out in a heated denunciation before the students, particularly before the School of Journalism at Columbia, in which he damned the press for its inaccuracy, asserted that he was being continually misquoted, and that consequently there was valid reason for the universal creed that nothing you read in the papers is to be believed.

This, logically, provoked retorts from the papers—some of which, notably those in the *New York World*, were pretty drastic. It is significant that bitter editorials should have appeared in the *World*, for, as you know, the School of Journalism at Columbia depends upon the foundation left by the late Joseph Pulitzer, proprietor and editor of the *World*.

Now, then, what is the real basis of the trouble? And if we can discover it, what earthly connection has it with the creative spirit in music?

In the first place, it appears to me wholly unjust to heap denunciation upon the various professors who objected to Count Tolstoy, though, incidentally, I might remind them that his address had been given in Moscow and other Russian cities, and if it was agreeable to the Russians, it surely should be agreeable to us. Why should poor President Butler be informed, as he is in an editorial in the *World*, that "he faithfully represents a dollar-worshipping materialism from which Columbia suffers?"

Why attack individuals, when it is the time-honored system which has prevailed

in so many of our colleges and public institutions of learning, which were founded on the old English model, that should be held up to odium? And this system is nothing more nor less than the old puritanical, time-serving principle that anything like a departure from the conventional, anything like original thought, or even aspiration, is to be tabooed and damned as contrary to law, order and, above all, contrary to "respectability."

For hundreds of years England and we, following her example, have modeled our public institutions of learning so as to produce and reproduce human automata. Anything that was individual was anathema. This has been particularly well put by Theodore Dreiser in a recent article in the new magazine, *The Seven Arts*. As Mr. Dreiser's article is published in the February issue of the magazine, it was written without any regard to the present Tolstoy muss.

In the course of this article, entitled "Life, Art and America," Mr. Dreiser says:

"Here in America, by reason of an idealistic Constitution, which is largely a work of art and not a workable system, you see a nation dedicated to so-called intellectual and spiritual freedom, but actually devoted, with an almost bee-like industry, to the gathering, storing, articulation, organization and use of purely material things.

"As a matter of fact, in spite of the American constitution and the American oratorical address of all and sundry occasions, the average American school, college, university, institution is very much against the development of the individual in the true sense of the word. What it really wants is not an individual, but an automatic copy of some altruistic and impossible ideal, which has been formulated here and in England. Our colleges and universities are not after individual, they are after type or schools of individuals, all to be very much alike, and to be like themselves.

"And what type? Listen! I know of an American college professor in one of our successful universities who had this to say of the male graduates of his institution:

"They are machines, made in the image and likeness of their college. They do not think; they cannot think, because they are bound hard and fast by the iron band of convention. They are not men in the creative sense; they will never do a single original thing until by chance or necessity the theories and conventions imposed or generated by their training and their surroundings are broken, and they become free, independent, self-thinking individuals."

"And yet we talk," says Dreiser, "of intellectual freedom in America."

Thus, if we consider the matter carefully, we shall see the light and understand at least one of the main causes which prevent the creative impulse and, indeed, creative talent which our nation unquestionably possesses from manifesting itself in the way of musical composition. Our whole educational, indeed, our whole social system is hidebound. We are taught to repress all genuine expression of emotion, as if it were a crime! And this is wholly apart from the consideration that should be given to our craze for everything foreign, as well as wholly apart from the fact that music has never been considered in our leading educational establishments as worthy a place in the education of a normal and intelligent human being. Our whole collegiate, one might almost add our whole public school system, has been devoted to the creation, as I said, of human automata, and to the stifling of anything like individuality, not only among the pupils, but among the teachers and professors.

So you see that it is not alone that the American composer must have opportunity and a chance to show his work "on the merits," but that we must break down the obstacles in his way to bring out the creative power that is within him.

Finally, how can we have composers if we not only stifle them at the start, but virtually promulgate the rigid law that the power of composition rests with foreigners, indeed, ceases with them?

Now let me take up President Butler's drastic attack on the press, especially with regard to the charge that it is proverbially and notoriously unreliable and untruthful.

In the first place, it should suggest itself to common sense that if the press of the country is as unreliable as the worthy president of Columbia insists it is, it would be unnecessary for it to spend hundreds of millions annually to obtain information, which it does. The papers could save that money and get up "the news" simply with an organization of writers of fiction. As a matter

MUSICAL AMERICA'S GALLERY OF CELEBRITIES NO. 63



Percy Hemus, the American baritone, to whom the composers of this country owe a debt of gratitude for his vigorous and untiring exploitation of their works.

of fact, on every reputable paper a bad break by a reporter means discharge. If President Butler doesn't know this, it's time he did.

In the next place, in 999 cases out of 1000, where the reporter is denounced, especially by some public man, for having made a misstatement of fact, it is the reporter who tells the truth; the public man has found it necessary, or advisable, to disown what he said and so, pandering to the popular prejudice against the newspaper man, he denies that he ever said it, or said it that way.

An instance of this has recently come to my mind in which your own paper is concerned. Over a year ago, you may remember, you had an editorial in which you asked Mr. Harrison M. Wild, well-known musician and conductor of the Apollo Club in Chicago, of what he was afraid. This question was put to him because, in an interview with one of your Chicago representatives, Mr. Wild stated his reason for advertising in a certain notorious sheet to be that he had been plainly told by the representative of that sheet that if he didn't he would be "roasted."

To all the publicity given the matter at the time Mr. Wild made no objection whatsoever. Now, however, that is, over a year after the affair happened, Mr. Wild, I understand, is out with a letter absolutely denying that he ever made any such statement.

Mr. Wild's denial makes me feel as if it was incumbent upon me to start a public subscription.

What for?

To provide him with a backbone!

About the time that the daily papers were giving considerable space to the Tolstoy episode, they were also thrown into a state of hysteria by the refusal of

Mme. Geraldine Farrar to stand up when the "Star-Spangled Banner" was played in public.

It all happened at the Maxine Elliott Theater the other night. You had a story about it yourself last week.

If Mme. Farrar doesn't feel like honoring the American flag, why should she be a hypocrite and do so? Is it not more honest for her to remain seated? Should we not rather admire her that she has the courage of her convictions?

And let us not forget that it is not so long ago that she proclaimed, through the press of Chicago, that her sympathies in the war were absolutely with the Germans?

Why should they not be? It was the Germans, especially the Berliners, and the good will of the Crown Prince and also later of the Emperor, which made her the success she was, and without which she never could have had the vogue she has acquired in this country. The people of this country never made Geraldine Farrar. She was "Made in Germany." Consequently, when she refuses to salute the American flag and expresses her sympathies for the Germans she shows that she possesses a quality rare indeed among musicians, and especially rare among artists, and the name of that quality is—gratitude!

Of course, there is another side to the situation which it may, perhaps, not be amiss to allude to, namely, that La Geraldine never loses an opportunity to get into the limelight and so get any amount of publicity, free. Had she gotten up with the rest of them at the Maxine Elliott Theater nobody would have said a word; it would not have been noticed. But because she remained seated she got columns and columns. So, I suppose,

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

when she reads the columns, and possibly when she reads this, she laughs behind her fan and says: "What fools these mortals be!"

* * *

Presumably you would like my opinion as to Mme. Farrar's *Thais*. The daily papers, as part of their duty, have recorded their opinion. To me it seems scarcely fair to judge her after a single first performance, the simple reason being that, if there is one characteristic of this versatile and distinguished artist, it is that she builds up her rôles as she goes along.

In a sense, this may be said of many artists, namely, that their first performance of any rôle should not be taken as a basis for final judgment.

To those who, like myself, remember (and with delight) Mary Garden in the rôle it was natural that La Farrar should not equal that distinguished artist so far as the acting was concerned, though it might be expected she would sing the music better. *Thais* represents the sensual seduction of the Orient. Geraldine Farrar represents the bright, active, aggressive intelligence of the Occident, and also a wholly different morale, for in the Occident woman is held in higher esteem than in the Orient. At first sight, therefore, Mme. Farrar would not be able to invest the character with the luscious charm that Mary Garden certainly conferred upon it. But that through her wonderful intelligence and her equally wonderful industry, she will get mighty near accomplishing a distinctive characterization of the rôle later on is certain.

Mary Garden gets there through feeling, backed by a remarkably bright mind.

Geraldine Farrar, with superb audacity, makes a grab for it and, if she doesn't succeed at first in realizing to the full the possibilities of the opportunity, she sets patiently to work thereafter to reach the goal; so that before I would wish to speak of her performance,

I would like to see it after she had played the rôle several times.

Most of the criticism was favorable. Some of it was certainly unjustifiable, notably that in the New York *Tribune*, though I don't believe Mr. Krehbiel wrote it. In the course of this criticism the writer said:

"Last night she was frankly shipwrecked! The vessel of her self-assurance had been submarined, and for the greater portion of the performance she splashed hopelessly about in the ocean of sensual religiosity. Once or twice bits of her lost artistic principles floated by and at these she clutched desperately. Upon one of these she was left floating at the end, and upon it she died her operatic death. Nothing in the opera so well became her as her leaving it!"

Now this is neither fair nor just. Furthermore, it is an open secret that Mme. Farrar undertook the rôle to please the management, and not because she desired it, for she didn't.

* * *

Frieda Hempel did a remarkable stunt Monday of last week. In the morning, on the strength of a cup of coffee, she spent considerable time with Conductor Hageman of the Metropolitan going over some songs.

Then, after a very light lunch, she went to Carnegie Hall, where, embowered in palms and in a charming costume of pink and lace, she sang the songs of all nations before a crowded house and delighted audience, winding up with a beautiful and chaste rendering of "The Last Rose of Summer," demanded by the encore fiends who crowded to the platform after the recital itself was over.

Then it was home to another light meal, after which she went to the Metropolitan Opera House, dressed and made her final appearance in opera this season in "Le Nozze di Figaro."

When that was over she changed her costume to a traveling dress and started West for a concert tour.

How many of the young ladies who are hopeful of a career would like to include such a strenuous time just as part of the day's work?

In the course of her annual recital, in which Miss Hempel seems to be taking the place formerly occupied

by Marcella Sembrich, we were treated particularly to what might be called the sweet, the graceful, the charming in music. In all of her songs, with two exceptions, "Casta Diva" from "Norma" and a song based on the "Wine, Woman and Song" waltz by Johann Strauss, the whole program was in what painters would call "low tone."

In all, Miss Hempel showed that she is a finished artist who need rely on none of the meretricious tricks upon which some professionals depend for their success. She is absolutely simple, natural, easy, and so wins her audience from the start.

Personally, I think I liked her best in the Russian folk-song, "The Nightingale," by Alabieff. In this she combined *bel canto* with charming sentiment.

Least I liked the Strauss waltz, which seemed out of place in the recital. It sounded loud and somewhat vulgar. Perhaps this was partly due to the overwhelming accompaniment by our friend, Richard Hageman, who thought, perhaps, that the "official piano" of the Metropolitan, which was used on this occasion and which he had kept in the background with commendable reticence up to that time, deserved to get a show. Till then Hageman had accompanied Miss Hempel with fine understanding, self-control and with musicianly and artistic anticipation of the singer's efforts.

* * *

She did it, so they say, on two baked potatoes and a pint of milk a day.

Who did it?

Why, Matzenauer!

There is, you know, a great deal of natural curiosity, especially among those in the musical profession who are suffering from a constant addition of *avoir du pois*, as to how Margarete Matzenauer managed to reduce her flesh, so that she has the form almost of a young woman, which certainly has greatly aided the effectiveness of her appearance in the various rôles she has played this season.

Two baked potatoes and a pint of milk a day, I have been informed "in the strictest confidence," is the regimen under which she has lived.

Perhaps, however, her matrimonial troubles have also affected her somewhat. Apropos of which, did you read the inter-

view in one of the New York daily papers last Sunday with Ferrari-Fontana, her tenor-husband, from whom she is seeking a divorce?

It must have been pie for that reporter.

It seems that, according to Ferrari-Fontana, the trouble between him and his talented and distinguished wife arose from the war, she being a German and he an Italian.

He claims that when the war broke out his fine Italian greyhound disappeared and was replaced by an elongated dachshund. He says, further, that their cooking was changed, that on one side of the dinner table, while his wife drank beer, ate sauerkraut and flaunted frankfurters in his face, he had to fight to get his chianti and his spaghetti.

But the most serious trouble arose over their lovely little daughter, Adrienne. He wanted to teach her Italian, Madame insisted the child should be brought up on German.

They even disagreed as to the dressing of the salads. He wanted it "sour," she wanted it "sweet."

Perhaps some of this may be put down to what is called "the artistic temperament," and not to the war, which has enough to answer for.

* * *

James K. Hackett is an actor of standing and distinction. He is also a manager. Like many others, he has dreamed of new fields to conquer and so of late he has gone into musical composition.

His last effort, according to the *Morning Telegraph*, has been the composition of a funeral march in his own honor. The other night, after the audience had been dismissed at his Criterion Theater, he had the orchestra come up on the stage to play this funeral march, and as the orchestra played he strode up and down the stage listening to the strains of the music to which he will be ultimately borne to his last resting place.

You know the tale of Mozart, who, as he was dying, heard for the first time his Requiem performed by his friends.

Well, Hackett is not dying, but he has heard his own funeral march. That the music may not be of such a character as to shorten his days is the hope of

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MURATORE - CAVALIERI
ON TOUR

Would Eliminate Social Features From Serious Choral Concerts

R. Huntington Woodman Declares the Two Incompatible, if Results of Real Artistic Consequence Are Sought—Women as Guardians of the Future of Music in America—Program-making for Orchestras—Should Organists Play Their Recitals from Memory?

WOMEN are coming to be the leaders in music, if we may judge by the vast increase in the proportion of professional soloists of this sex and the activities of women's clubs throughout the country. And though it may be as interpreters rather than creators that women will attain the place of distinction, nevertheless, in their hands largely will rest the future of the art in all its phases.

Such is the opinion of R. Huntington Woodman, recognized as the dean of music in Brooklyn, by virtue of his presidency of the music department of the Brooklyn Institute of Arts and Sciences and his fame as composer, organist and teacher. Found in his study at the First Presbyterian Church, he spoke of feminism as applied to music, of the trend of chorus singing, of organ playing, program-making and kindred subjects. Thoroughly an optimist, he found, nevertheless, some cause for grievance in the present choral club status, and particularly in connection with the exploitation of music for social reasons.

"Women deserve much credit for keeping alive a healthy interest in good music," said Mr. Woodman, "and in this as in other fields they are constantly making headway. In no other work so much as in that of the choral societies can the significance of this development be appraised, for not only is the number of women's singing clubs rapidly increasing, but nearly all of these organizations are flourishing. Through their instrumentality many new and eloquent soloists are brought to public notice and fine new compositions are heard.

When Social Features Enter In

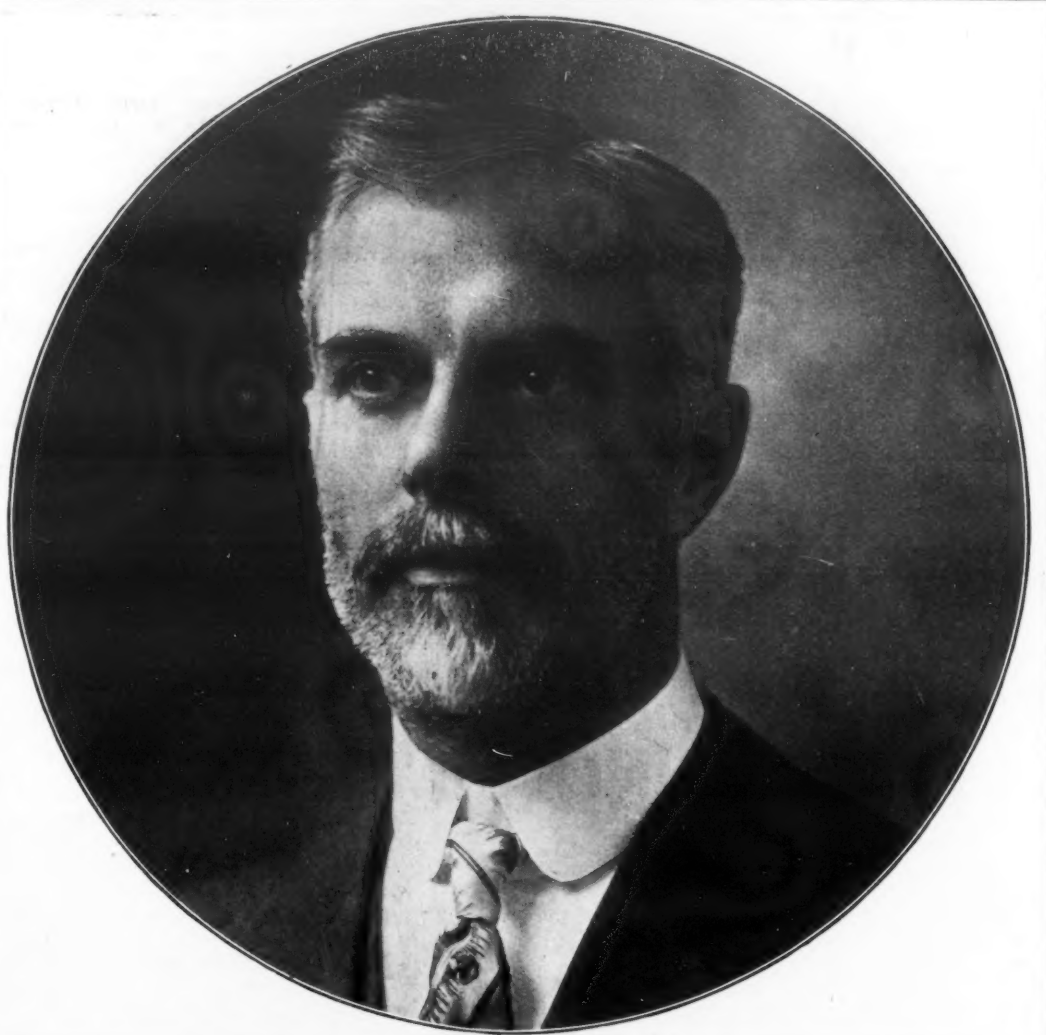
"The plane of distinction to which these societies will attain in the long run and the value of their contributions to the music of any community will finally depend upon their seriousness of motive. I cannot believe that those women's

clubs that find it necessary to create interest by the addition of social features at every meeting can eventually take their place beside the great art societies of the future. These pleasure clubs, as they are, primarily, must be re-made or they will disintegrate, their best members drawn to their better purposes of the strictly music-giving organizations. I can think of few more irritating situations than to strive to listen to a well-sung choral program surrounded by a lot of people who have come for the dance and dislike to sit through the music. I have known a large part of such an audience, made up principally of young people, to talk during an entire concert, creating a buzz that resounded through the auditorium.

"The question that has for a long time confronted the church, 'Is it advisable to cater to the amusement propensities of the public to bring it to the pulpit?' is the same question that confronts those interested in the cause of good music. Cannot music be heard for its own sake? If you say that it cannot, then let us do away with pretense and make music purely incidental to meals, dances and five-o'clock teas."

Thomas as Program-BUILDER

Of orchestral music Mr. Woodman spoke with great interest, recalling his first attendance upon a symphonic program, when Theodore Thomas conducted at Madison Square Garden. There he was taken by his father at the age of nine and the only thing on the program he recalled was Schubert's "Serenade." A long time after, when Thomas appeared at the old Academy in Brooklyn, conducting the Brooklyn Philharmonic Chorus, organized through the instrumentality of the Brooklyn Philharmonic Society, Mr. Woodman was engaged as pianist, and played for the conductor for a year and a half. Thomas he terms one of the greatest of orchestral leaders. "His programs were both instructive and entertaining and they seemed invariably well made," said Mr. Woodman. "There was usually, at the beginning, a symphony that was



R. Huntington Woodman, Composer, Organist, and President of the Music Department of the Brooklyn Institute of Arts and Sciences

perhaps somewhat over the heads of the audience, then a group of lighter compositions, followed by a brilliant overture that was not too pretentious in nature. This rule has been widely obeyed by orchestral conductors ever since and it harks back to the principle that an audience to be educated must be made happy. We find excellent reason for it in the assumption that in every audience are listeners of three kinds: those who listen to all good music; those who listen only to what they like, and those of the purely social type whose judgment is swayed by the majority of the other two classes.

"As Berlioz put it, if you give an oboist a solo phrase of four bars somewhere he'll gladly fill in the rest of the time. Let a program grow lighter as it goes on, and let the last number have a rhythmic brightness that will appeal to everyone."

Playing Organ Recitals from Memory

In the opinion of Mr. Woodman the time is not far distant when organists

at recitals will be required by custom to play entirely from memory, a feat that is made difficult by the fact that no two organs are ever alike, necessitating the producing of effects in each case by different means—all of which is disconcerting to the player and causes him to rely upon notes. Pianists and violinists would be criticized severely today if they took the liberties of organists in this particular. The Belgian Courboin, who is reputed to have several hundred pieces committed to memory, was warmly praised by the Brooklyn organist-composer.

In the work of the new Community Chorus of Brooklyn, of which he is an active committee member, Mr. Woodman and certain members of the Woodman Choral Club are deeply interested. Mr. Woodman, as director of this club and long engaged in choir work, speaks authoritatively concerning the widespread influence of community singing, especially as developed in the Middle West, and he foresees a marked growth of interest in New York. G. C. T.

INDIANAPOLIS WILD OVER GALLI-CURCI

Hailed as "Superhuman"—Appears with Ganz—Hear Gallo Troupe and Lora Hoffman

INDIANAPOLIS, Ind., Feb. 14.—On the occasion of the appearance of Mme. Amelita Galli-Curci and Rudolph Ganz, Murat Theater was filled, including stage seats and the orchestra pit, on Thursday evening, Feb. 8. The voice of this youthful Italian coloratura soprano is the kind one rarely hears; her clear voice in itself and the great ease in which she handles her technical difficulties is without a flaw. At times her singing seemed superhuman. In such songs as the "Bell Song," Lakmé, Delibes; "Caro nome," ("Rigoletto"), Verdi, and the mad scene from "Lucia" she revealed all these vocal wonders. When she returned to respond to the storming applause, after her final number, she seated herself at the piano and did as older divas have done, singing "The Last Rose of Summer" and "Home, Sweet Home," playing her own accompaniments. Not only did she sing them in an appealing way to the auditor, but she supplied a good accompaniment.

Rudolph Ganz also caused a furore. He chose his numbers well, the "Eroica" sonata, MacDowell; a Debussy group, besides numbers by Granados, Sibelius and Dohnanyi, which were interesting and new to the concert-goers here.

The Indianapolis Orchestra on Sunday afternoon, Feb. 11, at the Murat Theater, gave an entire Wagner program. The violin section was augmented by several of the city's foremost women violinists. The program included the "Bacchanale," Tannhäuser, and aria, "O Hall of Song;" "March of the Knights of the Holy Grail," Parsifal; "Prelude and Lovedeath" Tristan and Isolde, and the prelude of the "Meistersinger." In the soloist, Lora Hoffman, the audience recognized an excellent singer, whose full rich voice was well fitted for her numbers. The audience was large and demonstrative.

Four performances of opera by the San Carlo Opera Company were given at the Murat Theater, on Feb. 11, 12 and 13, "Aida," "Carmen," "Tales of Hoffmann" and "Lohengrin." Enthusiastic audiences greeted these performances, under Conductor Perni. P. S.

Pianist and Contralto Score Decisively at Educational Alliance Recital

L. Jaquelin Grepe, pianist, and Emilie Henning, contralto, scored emphatically at their recent recital at the Young People's Branch of the Educational Alliance, New York. Miss Grepe proved herself an unusually fine Chopin player, while Miss Henning thrilled her auditors with Brahms's "Sapphische Ode," Schumann's "Widmung" and a number of American songs. Corabel Cook accompanied ably. This recital was arranged by Marie Louise Wagner, the well-known soprano. On Feb. 14 an excellent joint recital was given in the Straus Auditorium of the Alliance by Gladys Axman, soprano, and Max Gegna, cellist. Emanuel Balaban accompanied.

CAVALLO SUCCEEDS INNES IN DENVER

New Leader of Civic Music Gave City Its First Symphony—Hamlin in Recital

DENVER, COL., Feb. 15.—The Commissioner of Parks has announced the appointment of Raffaello Cavallo as municipal bandmaster to succeed Fredrick Neil Innes, whose contract expires with the last Sunday in March. The fear entertained by local music-lovers that the departure of Mr. Innes might result in the lowering of the standard in the city band concerts will disappear with this announcement.

Mr. Cavallo has been prominently identified with the musical life of Denver for more than a score of years. To him the city owes its first local symphony orchestra, and for many summers, at Elitch Gardens, he conducted a series of symphony concerts at popular prices which meant everything to the development of musical taste in this community. The appropriation for city music has been reduced for the ensuing year, but it is hoped that this will not handicap Mr. Cavallo in providing a band of the caliber that his experience and musicianship will make possible. Mr. Innes has presented some notable concerts during his régime and he leaves with the respect and best wishes of Denver people.

Maud Allan was to have appeared as the stellar feature of the fifth subscription concert in the Denver Philharmonic course last Monday evening, but she cancelled the contract, and George Hamlin, tenor, was secured in her stead.

Mr. Hamlin's intelligence and musicianship were in grateful evidence. He quite captivated the audience by his clever handling of Florence Turner-Maley's Irish song, "I'll Follow You," which he was obliged to repeat. Lawrence Whipp of this city accompanied Mr. Hamlin admirably in his songs, without once referring to the printed page.

The orchestra played Dvorak's "From the New World" Symphony, three Grieg short pieces for strings and Ivanoff's "Cortège du Sardar."

Florence Easton, soprano, and Francis MacLennan, tenor, of the Chicago Opera Company, gave a concert at the Auditorium last Tuesday evening, under auspices of the Denver Chapter, American Institute of Banking. The singers offered a program of rather popular nature, consisting of duets, well-known operatic arias and songs. They were manifestly in the favor of their audience. Mr. MacLennan, despite some constraint in the singing of top notes, evidently due to a cold, displayed one of the most musical and appealing tenor voices heard here in many a day. Mr. Whipp was the accompanist, again demonstrating his admirable fitness. V. G. W.

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"Many interesting qualities were revealed. Miss Nash has an attractive personality * * * she plays gracefully and has a fine rhythmic sense." —(*Herald*)
"Miss Nash played with healthy interpretation, resolute attack and brilliant technique * * * she will make her way and give great joy." —(*Staats-Zeitung*)
"Miss Nash is highly developed and already has few feminine rivals." —(*Deutsches Journal*)

BOSTON

"Frances Nash proved her mettle for accomplishment and her love of her art. She played with eager warmth and a genuine artistic instinct for music which kept her audience continually and musically alive to what she had to tell them." —(*Eve. Transcript*)
"Such an artist as Miss Nash is safe from the criticism of those who dislike superficiality for she will give the most serious all they want to think about." —(*Christian Science Monitor*)

CHICAGO

"Frances Nash played with romantic spirit and elegance of style." —(*Herald*)
"Miss Nash showed very fine technical and interpretative qualities." —(*American*)
"Frances Nash showed her place is with the best of the younger players." —(*News*)
"Her excellent tone and well-developed imagination made as agreeable a performance as has been heard this season." —(*Journal*)

KANSAS CITY

"Frances Nash fairly blazed her way into the favor of the audience. She was compelled to break the no encore rule." —(*Times*)
"Miss Nash has power, precision and a stirring spirit, with deliberate good taste in its exploitation. She was enthusiastically received." —(*Star*)

ST. LOUIS

"Frances Nash demonstrated a fine technique, remarkable magnetism and musicianly interpretation that did her great credit. The audience gave her an ovation." —(*Republic*)
"Miss Nash's presentation was beautiful, not only fine to listen to but entrancing to look at." —(*Globe*)
"Miss Nash revealed most unusual power. Hers was an artistic and musicianly performance and was ardently applauded." —(*Post*)

MINNEAPOLIS

"Frances Nash, a girlishly beautiful pianist, is an artist to her fingertips. She played with certainty, delicacy, authority and exquisite effect of color and technique." —(*Tribune*)
"Both in power and melting sweetness, Miss Nash's tone was irresistible." —(*Journal*)

MILWAUKEE

"Frances Nash, brilliant and captivating young American pianist, completely captivated the audience." —(*News*)
"Miss Nash's whole soul is poured out at the ends of her fingers." —(*Leader*)
"Frances Nash is an artist. She played with a clearness and sweetness that in the woodlands might have interrupted the birds." —(*Evening Wisconsin*)

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PERSONAL DIRECTION: EVELYN HOPPER, AEOLIAN HALL, NEW YORK

ECHOES OF MUSIC ABROAD

Paris Opéra Produces a "Ballet of the Bees" by the Composer of "Petrouchka"—Zandonai Weds Soprano Who Made His "Conchita" Known Here—Felice Lyne Joins Ranks of "Two-a-Day" Artists, Succeeding Mark Hambourg at London Coliseum—De Pachmann Turns London Philharmonic Concert Into a Chopin Recital—American Tenor Once Known to Broadway to Sing at Madrid's Royal Opera—Isidore De Lara Uses Conflict Between Old and New Schools of Music as Basis of a Play

IT was to Igor Stravinsky that Director Jacques Rouché turned for the first new ballet the Paris Opéra has produced since the war started. It has just lately been given, but it is thought in Paris that the music is not the latest that the ultra-modern Russian has composed. To judge by the orchestration, the score must date back, says the Paris correspondent of the London *Daily Telegraph*, not only before the "Sacre du Printemps"—of this there can be no doubt—but also before "Petrouchka."

This ballet is called "The Ballet of the Bees." Although the program did not give any such clue, the "book" strongly suggests that it found its origin in Maurice Maeterlinck's famous prose poem on bees.

The hive on the stage of the Opéra is, as was to be expected, one of gigantic proportions, and the scenery is by Max Dethomas, who did admirable work for Director Rouché at the Théâtre des Arts in the days before the war, when theories of simplified stage decoration seemed to be vital questions. A series of back curtains are hung one behind the other, cut to form hexagons with the ground line of the stage. The farthest curtain opens on a deep blue Summer sky.

The "book" of the ballet is simply the mating of the Queen of the Bees. Drones buzz in. All are rejected but one, and he, after he has mated the Queen in a whirl of dancing, falls dead just outside the opening of the hive. The Queen Bee and her servant bees are all in white, and the drones are in white with a patch of black velvet. When is to say that little imagination has been expended on the dresses.

As to the music, it is described as subdued and almost sedate compared with that of the "Sacre du Printemps," but "it has a very pleasant color, extraordinary delicacy of effect, and is orchestrated with rare taste and skill. The delicate buzzing of the orchestra while the drones fly in to court the Queen is exquisite."

ALTHOUGH ostensibly absorbed in a new opera inspired by "The Woman Who Threw Herself Out of the Window"—fortunately the Scribe title is not to be retained for the opera—Riccardo Zandonai has been more immediately interested of late in the "chorus hymeneal" of Shelley's phrase. In other words, the composer of "Francesca da Rimini" has joined the great majority and made a gifted young Italian singer who is not unknown here the Signora Zandonai.

When Zandonai's "Conchita" was produced by the Chicago company, Director Campanini had the name part created by Tarquinia Tarquini, engaged expressly for the purpose. Through one performance of the work in New York this young soprano had an opportunity to tread the Metropolitan boards and meet a Metropolitan audience. Another rôle she sang in Chicago during her one season in this country was *Carmén*. This is the lady whom Zandonai has just married.

Whether the romance dates from the bride's association with "Conchita" is not recorded, but in any case it would seem to be a desirable consummation, inasmuch as the composer may be able to make of his wife what he would consider an ideal interpreter of the heroines of his operas.

SUCCUMBING to the lure of the music hall salaries offered by the up-to-date Director Oswald Stoll, Felice Lyne has made her vaudeville début at the London Coliseum within the past fortnight, five years after her début in grand opera with the London Opera House as her frame, "Rigoletto" as her vehicle, and Oscar Hammerstein as the impresario who pulled the strings and

made the English metropolis accept her. The young American soprano in appearing at the Coliseum followed Mark Hambourg, who had just completed a return

London critics, "beauty and voice and noble gesture were to the gray, critical playgoer all that they had been in the brave days of old."



EDITH DE LYS AS "MADAMA BUTTERFLY"

Although she prepared for her career in opera in Paris as a pupil of Jean de Reszke, Edith de Lys, the American soprano has never sung in the French capital until this season. She made her début in Rome in 1907 and appeared in "La Traviata" twenty-two times within six weeks in Milan during the same season. Later she sang at Covent Garden three consecutive seasons and she became a frequent "guest" at the Théâtre Royal de la Monnaie in Brussels. On many occasions she has sung "opposite" to the celebrated Italian baritone, Mattia Battistini. Among her best rôles are *Aida*, *Tosca*, *Violetta* and *Madama Butterfly*. She is the wife of a Belgian nobleman.

engagement there, the direct result of his first "two-a-day" experiment there a few weeks earlier.

At every performance Mr. Hambourg played a group of two numbers, changing his program every time. One afternoon he would play a Chopin Etude and the Scherzo in C sharp minor, and in the evening Liszt's D flat Etude and Rubinstein's Waltz in A flat. Another day he would play Cyril Scott's "Lotus Land" and Chopin's A flat Waltz at the matinée and Liszt's third "Love Dream" and Rubinstein's Waltz in F major at the evening performance. Still another day his program numbers would be the Beethoven-Rubinstein "Turkish March" from "The Ruins of Athens" and the "Moonlight" Sonata in the afternoon and a Chopin-Liszt "Chant Polonais" and Liszt's Polonaise in E major in the evening.

During the last week of the Russian pianist's engagement a distinguished fellow artist on the Coliseum bill was the beautiful Mary Anderson, returning to the stage after her many years of retirement for one week to earn some special money for war charities. And it was in her début rôle of *Juliet* that she came back—in the balcony scene, with Basil Gill as her *Romeo*—and, according to the

MAKING one of his few-and-far-between appearances with orchestra, Vladimir de Pachmann played at a recent concert of the London Philharmonic Society under Sir Thomas Beecham's bâton. Last year the Russian pianist with the velvet-tipped fingers was soloist with the same organization on two occasions, but before that it had been many years since he had played with an orchestra.

He has never cared for it, and in view of his wonted capriciousness in matters of rhythm, this is readily understandable. Also, it is not difficult to believe that probably few conductors would have the temerity to undertake the task of keeping him and an orchestra together.

Whenever he has played with orchestra in the past it has been almost invariably one of the Chopin concertos that he elected to use. This time, however, it was to Mendelssohn that he resorted, and we are told that his playing of the Concerto in G minor was "a miracle of deftness and delicacy," even while the once so popular work itself seemed decidedly faded, following as it did immediately on the heels of Rimsky-Korsakoff's "Antar" Symphony.

After the concerto the orchestra played three pieces by Frederick Delius,

"Summer Night on the River," "On First Hearing the Cuckoo in Spring" and a March from "Folkeraadet," based in part upon Norwegian national melodies. Then, with the Russian pianist's solo group placed last on the program, the concert ended as a Pachmann "Chopin recital," just as Boston Symphony concerts resolve themselves into Paderewski recitals at the end when the Polish pianist now appears as soloist with Major Higginson's band.

WITH the capable Tullio Serafin as conductor-in-chief and with some of the singers who were pillars of the season at the Liceo in Barcelona that recently came to an end, the Royal Opera in Madrid has planned a "Carnival Season" which is expected to be one of the most interesting in the history of Spain's foremost temple of lyric art, despite the fact that no novelties will be featured in the repertoire.

First of the dramatic tenors engaged is an American artist, Edoardo di Giovanni, the Italianated (as to name) Edward Johnson, who can thank a financially roseate season in "The Waltz Dream" on Broadway for his career in grand opera in Italy. Madrid will hear him in some of the rôles he sang at the Colon in Buenos Ayres last Summer. His tenor associates in the company will be Tito Schipa, who forfeited none of his popularity in his native Italy by defying the claque at La Scala in Milan last year; Benjamino Gigli, Icilio Calleja, both of them singers of growing reputation in Southern Europe; Aureliano Pertile, and one Gaetano Pini Corsi, probably of the family of the former Metropolitan basso buffo, Antonio Pini Corsi, who is also engaged for the Madrid Royal Opera season.

Armand Crabbé, the Belgian baritone, with a fresh garland of successes from the recent Barcelona season, has a worthy baritone colleague for the Madrid season in the Spanish José Segura Tallien, who sang for a short time with the rival company in Buenos Ayres last Summer before it collapsed when Crabbé was appearing at the Colon. For some reason not made public the announced engagement of Segura Tallien for the Boston-National Opera Company this Winter did not materialize and the baritone went home to Spain directly from his South American engagements. The principal basses of the Madrid company are Angelo Masini-Pieralli and Giuseppe Torres de Luna.

On the distaff side Rosina Storchio, long accepted in her home country, in Spain, and in South America as one of Italy's most gifted and accomplished singers, although practically unknown elsewhere; Cecilia Gagliardi, the Roman soprano who graced one Chicago season; Elvira de Hidalgo, the Spanish coloratura soprano of one brief Metropolitan experience at a premature stage of development, and Elena Rakowska led all the rest. Among their associates are the contralto, Fanny Anitua; the soprano of elongated nomenclature, Carmen Bonaplata Ban Arango, and Ida Lahoska.

The repertoire decided upon for the season consists of fourteen operas, Italian works predominating. The French works included are "Carmen," "Lakmé," "Samson et Dalila" and "Manon," while two of Wagner's—"Tannhäuser" and "Die Meistersinger," both to be sung in Italian, of course—represent Germany. Otherwise, Italy provides "Fedora," "Madama Butterfly," "Tosca," "Mefistofele," "Otello," "The Barber of Seville," "The Masked Ball" and "Aida."

Finally, by way of completing the record be it mentioned that Director Serafin's assistant conductor will be José Villa, while the "understudy" conductor will be Lorenzo Molajoli.

ISIDORE DE LARA has found time, notwithstanding his activities in managing the numerous concerts designed by a London committee to give remunerative engagements to concert artists who feel the war pinch, to write a play to be produced for the benefit of the War Emergency Entertainment Fund for Free Concerts to Wounded Soldiers in Hospital.

The Anglo-French composer has described it as a satirical and dramatic French play and has given to it the title, "La Trahison Suprême." The story deals with the struggle between the old and the new schools of music, and the scene is laid in Italy.

J. L. H.

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SAM FRANKO REVIVES OLD-TIME MUSIC

Surprisingly Fine Program Given
By Orchestra and Singers
In Aeolian Hall

SAM FRANKO'S ORCHESTRA AND CHORUS, concert, Friday evening, Feb. 16. Soloists, Mildred Graham, soprano; Marie Von Essen, contralto; Vernon D'Arnalle, baritone. Accompanist at the organ and piano, Carl Deis. The program:

"Sinfonia da Camera," Porpora; "Stabat Mater," Pergolesi, for Female Chorus, Solo Voices, String Orchestra and Organ; Symphony in G Minor, Johann Christian Bach; Cantata "Du Hirte Israel, Höre," John Sebastian Bach, for Mixed Chorus, Bass Solo and Orchestra; Ballet-Suite, Grétry; "Tambourin," "Ballet des Nymphes de Diane," (Flute Solo: Carmine Stanzione); "Danse en rond," "Marche des Janissaires."

The mere mention of "a program of old-time music" is enough to bore some of us; we have visions of an ungodly long confinement listening to numbers, fascinating in their way, but best fitted to supplement the music history hour in the conservatory and exploited principally to exhibit the erudition and exquisite refinement of the instigator. Sam Franko, however, provided a genuine surprise. We entered Aeolian Hall resignedly; we came away with the im-

pression that we had heard the most thoroughly enjoyable concert that it is possible to hear during a New York season.

Mr. Franko would have justified the occasion if he had presented only the Pergolesi "Stabat Mater," the Johann Christian Bach Symphony and the J. B. Bach cantata, "Du Hirte Israel, Höre." In fact, one could take issue with Mr. Franko on his desire to conform to the tradition of topping off a program with a bon-bon, however remarkably good. To pile the Grétry Ballet Suite, quintessence of melodious sprightliness, on so exalted and devotional a work as the Bach cantata, with its touchingly sublime bass aria, is like following "The Creation" with a Viennese caprice. The transition is so startling that it seems almost sacrilegious.

The Porpora "Sinfonia da Camera" is interesting chiefly for the reason that it is the memento of Haydn's master, the great singing master of the eighteenth century. A piano accompaniment, by Hugo Riemann, is the substitute for the improvised harpsichord accompaniment originally used. The work would doubtless be just as interesting as a trio, for two violins and 'cello, as Porpora intended. The spiritualized beauty and tenderness of some passages of the Pergolesi "Stabat Mater" is compensation for the bare stretches in several of the movements, but this seems no reason why the blue pencil could not be wielded with some liberality. The red-blooded Symphony in G Minor by young Bach is scarcely suggestive of John Sebastian, which may be accounted for by remembering that Johann Christian was the eleventh son of the prolific composer and father. At any rate, we know how this Bach was admired by Mozart.

The soloists, Mildred Graham, Marie Von Essen and Vernon D'Arnalle and the small chorus were responsive to Mr. Franko's wishes, and did some excellent work. This was substantially the same body which assisted Mr. Franko some weeks ago at the Ritz-Carlton, when he presented his first program of old music.

For Mr. Franko himself the concert was more than an artistic success; it was a personal triumph and an unmistakable invitation to continue his efforts.

A. H.

Blind Soprano Gives Charming Recital Before Oxford (Ohio) Audience

OXFORD, OHIO, Feb. 15.—Last Saturday evening at the Western College for Women, Leila Holterhoff, soprano, gave a recital which was thoroughly enjoyed by a good sized gathering. Although Miss Holterhoff is afflicted with blindness, she possesses plenty of poise in addition to an exceedingly pleasing vocal organ. Her widely varied program included Stillman-Kelley's song, "The Lady Picking Mulberries," based on the Chinese scale. The prominent American composer was present in person. Especially admirable was Miss Holterhoff's clean enunciation of French, Italian, German and English. Mary Wells Capewell accompanied efficiently.

Mary Ellen Howe and B. Frank Gebest in Washington (D. C.) Recital

WASHINGTON, D. C., Feb. 12.—The eighth of the course of artists' recitals conducted by the Arts Club was given by Mary Helen Howe, soprano, and B. Frank Gebest, pianist. Miss Howe displayed the coloratura quality of her

voice, its tone coloring and brilliancy in "Vissi d'Arte" from "Tosca," Puccini; "Depuis le jour" from "Louise," Charpentier; "L'Ectasy," Arditi, and "Will-o'-the-Wisp," Spross. Among her shorter songs, "To Thee," by Jerome Williams, a local composer, was heartily received. The fact that the poem is by Willard Howe, a member of the Arts Club, gave it a personal flavor. Edward Donovan made an excellent accompanist for Miss Howe.

Vladimir M. Resnikoff, a blind Russian baritone, pupil of Francis Rogers, Bruno Huhn and Floyd Summer Muckey, gives his first public concert in New York about the middle of April at Aeolian Hall. Mr. Resnikoff was born and reared in Little Russia and specializes in Russian folk-songs and the works of Mousorgsky. For many years he has sung for the People's Music League and recently for the Board of Education.

United German Societies in Concert in Scranton

SCRANTON, PA., Feb. 6.—More than 1200 persons heard the concert given by the United German Singing Societies last evening at the Casino, for the benefit of the Red Cross Fund. The first number was the Boys' Choir of St. Mary's German Catholic Church. A splendid duet was given by Mrs. Lena Reichert Carlucci and Harry Wilkins. The Arbeiter Fortbildungs Verein, fifty voices strong, sang excellently. Frederick W. Widmayer, violinist, also earned high praise. The Junger Männerchor sang with magnificent effect. John Burnett was in splendid voice and his music received great applause. The Liederkrantz, Scranton's oldest singing society, had to respond to several encores. John T. Watkins directed the singing and Frank Daniels and Anna Wahl were the accompanists.

W. R. H.

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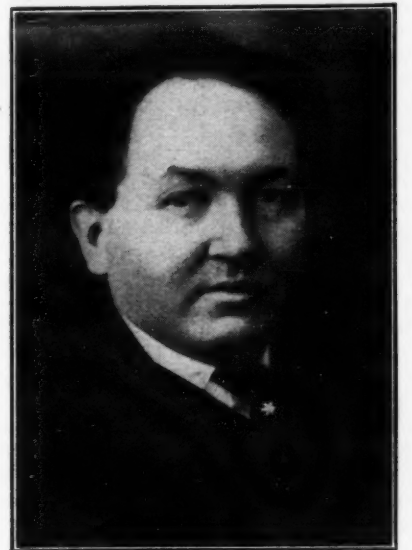
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A Shining Light in Early History of Philharmonic

Personal Recollections of Henry C. Timm, President of the Society from 1847-1864—An Echo of the Philharmonic's Jubilee

By FREDERICK H. MARTENS

LAST month's triumphant jubilee of the New York Philharmonic Orchestra, at which Oswald Garrison Villard spoke of the late Henry C. Timm as having been "for fifteen years president of the Philharmonic" in its earlier days, has called up in the writer's mind some vivid recollections of this sterling musician, with whom he studied the piano as a boy.

Born in Hamburg in 1811, Henry C. Timm was a pupil of Jacques Schmitt and Methfessel, names which have more or less lost their meaning in the present day, but which hark back to Hummelian traditions of touch and technique in piano playing. When the writer first went to him as a beginner on the instrument he was already an old man. His savings—he had been a prominent figure in the musical life of New York for many years, president (1847-1864) of the Philharmonic, organist of Grace and of All Souls', chorus-master at the old Church Street Opera House and active as a teacher—had been swept away by undeserved misfortune in the failure of what had appeared to be a safe and legitimate investment, and he found himself in his seventies, when so many men look forward to the ease of well-earned retirement, once more obliged to take up the struggle for existence.

He lived at the time in a pleasant little house on Willow Street in Hoboken, and, in an upper room with two pianos, the writer was first initiated into the mysteries of the keyboard. There was a black-and-tan dog, who disapproved of pupils, growled ferociously and was regularly driven from the room by his master, who with great energy would rout him out with a bamboo cane from beneath the sofa, where he sought refuge. And then the lesson began.

An Admirable Teacher

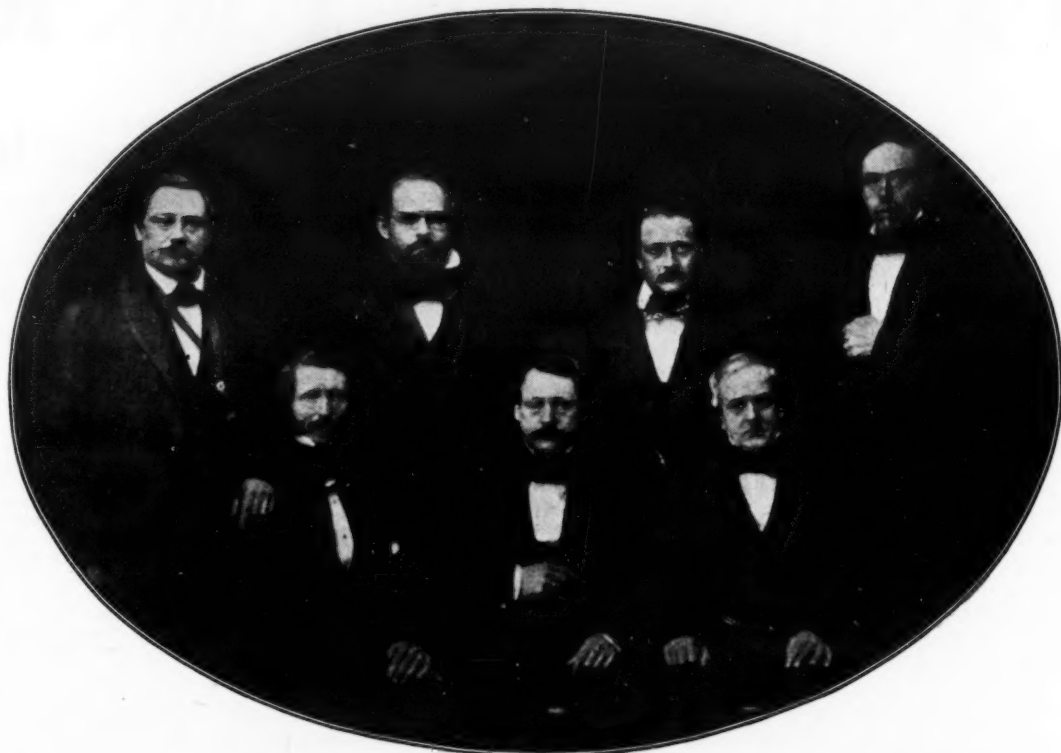
Henry C. Timm was an admirable teacher and, what is more, a wholly lovable man. He had that instinct for not "talking down" to children which they all adore, and a man-to-man attitude which explained the affection in which he was held by his few pupils of youthful years. On the rare occasions when he lost pa-

tience, it was but for a few moments, and he always atoned for it by added kindness during the remainder of the hour. Occasionally an Italian organ-grinder stopped before the house while the lesson was going on. Mr. Timm

and more interesting. And we began to play things for two pianos four-hands, many of them in his own arrangements. He had a wonderful touch, of a quality akin to that with which the late Raphael Joseffy was wont to charm his listeners; could improvise delightfully, and, when I brought him new pieces from which to make a study selection, would take one, play it with bravura at first sight and then, handing it back to me, repeat it from memory without losing a single note.

Among his fellow musicians and friends he had been known for years as "Amiable Timm," and to this title he could still lay claim in the sere and yellow leaf, when so many, with much less cause than he, grow soured and embittered.

Though his circumstances did not improve with the passing years, he never



A Group of Early Philharmonic Notables. Seated, in Center, Henry C. Timm; to His Left, Mr. Spier. Standing, from Left to Right, Mr. Noll, Carl Bergmann, Mr. Eisfeldt and George Frederick Bristow

would then rush to the window, thrust it open, and frantically feeling in his vest-coat pocket, fling out the first coin that met his hand, irrespective of denomination, and wave the offender violently away. The organ-grinder, full of gratitude, would usually start another tune, which invariably resulted in another coin and more expressive pantomime and cries of "Go away! Go away!" on the part of the giver. Once the abhorred instrument had disappeared, Mr. Timm would laugh at the whole incident, not forgetting his own part in it. I can still remember the happy time, when, his own pocket happening to be empty, he turned to me and I could produce a dime to throw to the descendant of Nero!

In the course of some five years, no longer a beginner, my lessons grew more

lost his cheerful, sunny disposition, and the writer can remember, but a year before his death—he was still his pupil—with what undaunted courage and spirit this man of eighty brushed aside fatigue and failing health to fight the battle of existence for those near and dear to him. Old age had accentuated a certain leonine cast of feature peculiar to him, and when he tossed back his mane of white hair to concentrate on the task at hand, there was something more noble than pathetic in his gesture.

His Work as Composer

He was the composer of a Grand Mass for solo voices, chorus, orchestra and organ; of part-songs and piano pieces. His excellent transcriptions for two pianos, four and eight hands, are still used—the writer remembers in particular one of Reinecke's "Ballet Music from King Manfred," in which he was wont to delight.

And Mr. Timm had a fine mind and many intellectual interests outside the realm of music. An excellent Italian and French scholar, he read "Ariosto" and the "Gerusalemme" in the original. He had been a successful photographer—the daguerreotype was of his day—and could talk interestingly of men and manners. Most of the entertaining anecdotes and stories of the music life of his time, and of the musicians whom he had met have faded from the writer's memory, even the reminiscences of Fecher, an old trumpeter in the Philharmonic Orchestra during Timm's presidency, and who had made the Russian campaign of Napoleon in 1812 with the *grande armée*, along with the division sent by the King of Würtemberg. But one thing he cannot forget—the fact that Henry C. Timm was the first to give music a real meaning in his life, the man's unvarying kindness and interest, and the inspiring example of the courage with which he met the adverse buffetings of fate. He was indeed a "Happy Warrior!"

CIVIC MUSIC-MAKERS HEARD IN MILWAUKEE

Association Gives Concert for Club Rooms' Fund—Opera by Local Forces

MILWAUKEE, WIS., Feb. 12.—A concert entirely by Milwaukee musicians was given in the Auditorium of the State Normal School Thursday evening. The event marked the first undertaking of many planned by the recently organized Milwaukee Civic Music Association and was a marked success, artistically and financially. The proceeds of the concert will be devoted to a fund for the club rooms and offices for the association. A large audience heard the recital and displayed ardent enthusiasm.

The program was opened interestingly by the quintet composed of Karl Schulte, violin; Oscar Dost, clarinet; Fred Hoffmann, viola; Gustave Keller, 'cello, and J. Erich Schmaal, piano. Several well liked solos were sung by Genevieve Mullen, soprano; Elsa Bloedel, contralto; Verna Lean, soprano, and Frederick Carberry, tenor. Adams Buell and Frank Olim Thompson, pianists, were heard to excellent effect in musicianly versions of works by Liszt and Brahms. Rose Phillips and Ella Smith gave two piano duets and there was another delightful duet by Hans Bruening, pianist, and William Jaffe, violinist. A 'cello number by Hugo Bach and two songs by the Lyric Glee Club closed the concert.

Two successful performances of Mascagni's "Cavalleria Rusticana" and the Gilbert-Sullivan operetta, "H. M. S. Pinafore," in one bill, were given at the Pabst Theater last week by the Opera Club, which is attached to the La Valle vocal studios. The performances were heard by large audiences and were under the direction of Louis La Valle, who also took part; the musical director was William Matchette. Those who appeared were Ethel Magie, Florence Hensel, Catherine Hanley, Florence Rodino, June Jones, John Welden, Abigail Eeg, Myron Moen and Frank Welsh.

The most notable musical affair of this week was the concert by the Chicago Symphony Orchestra at the Pabst Theater, Monday evening, when a Wagner program was given by Frederick Stock.

John McCormack last week in a concert at the City Auditorium again took music-lovers by storm. He was heard by 5000 persons, every seat in the south half of the hall being occupied. Edwin Schneider and Donald McBeath were his assistants. J. E. McC.

Lucy Gates and Mrs. David Appear in Middletown, Conn.

MIDDLETOWN, CONN., Feb. 16.—The Middlesex Musical Association gave the final concert of its series last night, presenting Lucy Gates, soprano; Annie Louise David, harpist, and Walter Golde, accompanist. The artists afforded great pleasure to the large audience.

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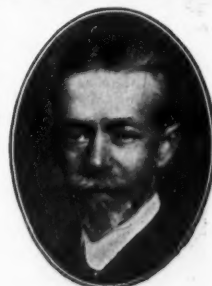
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Globe

By PITTS SANBORN

Miss Frieda Hempel elected yesterday for her second, and now annual, song recital in New York, and the higher powers at the Metropolitan Opera House elected yesterday for a performance of "The Marriage of Figaro," whose cast Miss Hempel has adorned this season with her art as singer and as comedian. There was no clash, because the song recital occurred in the afternoon at Carnegie Hall, and the opera performance occurred in the evening. Still, it is extremely unusual for a singer of Miss Hempel's professional eminence to be willing to sing twice the same day. And Miss Hempel's programme in the afternoon was long and exacting, even aside from the "encores" she generously added, and the rôle of Susanna in the evening is also long and has its exactions. It is worthy of special note, and to some persons of special study, that Miss Hempel finished the double ordeal with her voice fresh and no weariness that was apparent.

Miss Hempel's choice of songs suggested a Sembrich programme. Besides songs in the narrower sense she sang three opera pieces and the "Wine, Woman, and Song" waltz of Johann Strauss. Two of the opera pieces were by Handel. The second, "Come, My Beloved" from "Atalanta," one of the loveliest melodies even Handel ever wrote, Miss Hempel sang particularly well. The other opera piece was the "Casta Diva" scene from "Norma," including the chromatic second part of "Casta Diva," which is often omitted in concert performance.

It now seems to be the fashion for our light sopranos to attempt this heroic scene, with which women like Pasta, Grisi, Malibran, Tietjens, Lehmann were associated formerly. If the fashion is to persist, let it be by all means in the Hempel manner of yesterday.

The recitative Miss Hempel delivered with surprising breadth of style, even with grandeur, and with a fervor of dramatic passion that she never revealed here before. Her "Casta Diva" was phrased beautifully, though she did push an ultimate high note too far, and in her "Ah bello a mi ritorna" there was genuine ecstasy, with no disturbing thought of the coloratura coquetties of the canary bird soprano. Altogether Miss Hempel added materially to her local renown through her treatment of this scene, even though its large design and its heroic character must always lie a little beyond any light soprano, no matter how pure and broad her vocal style.

In songs in German and in English Miss Hempel showed as last season the possession of the authentic manner of the song singer, and her expression of sentiment or gayety, of archness or tenderness, was wholly delightful. Among the songs she sang with fullest effectiveness were Schumann's "Mondnacht" and "Nussbaum" (the latter one of the "encores"), Richard Strauss's "Serenade" (repeated), Alabieff's "The Nightingale," Burleigh's "Deep River," and Brahms's "Vergebliches Ständchen" (an "encore"). And for a thing like the Strauss waltz Miss Hempel has the rhythmic sureness and verve.

Richard Hageman played the accompaniments with his usual intelligence, if at first with fingers that seemed still stiffened with the cold. A large audience, abundant applause, and abundant flowers marked further the occasion.

In the "Figaro" performance at the Metropolitan in the evening Miss Hempel took farewell of the opera house for the season. Her associates were the same as in the previous performances there of Mozart's comedy this season. As before, only Mr. de Luca in the rôle of Figaro approached her in complete effectiveness of presence, singing, and acting. This has been a favorable season for Miss Hempel here. Her voice has been in better condition than before, and as Adina and Susanna she has had two rôles new to us which suit her well and have spread her fame.

Times

By RICHARD ALDRICH

Mme. Frieda Hempel is of those who, while they win admiration at the Metropolitan Opera House for their performances in opera, have a longing for admiration also in the more difficult and recondite art of song singing. Many of her guild have attempted it, and not all have succeeded so well as she did in the recital which she gave yesterday afternoon in Carnegie Hall. There was a very large audience and there was much enthusiasm, justified by the beauty, warmth and fervor of Mme. Hempel's voice, the musical feeling, the judicious taste, the expressive quality of her singing.

Mme. Hempel is well known to be a coloratura singer of the highest rank now active on the operatic stage. There was only little in her program that directly called upon her for the display of her ability in the graces of florid song; but there was continually in evidence the mastery of vocal art that is an indispensable condition of mastery of that particular branch of it: the correct production, the command of legato, the power of sustained delivery as well as of brilliant fioritura. In all these things Mme. Hempel has notably improved and advanced since her first coming to New York; and in nothing has she won more admiration from the judicious than by her realization of the possibility of improving her art by study and her eagerness to do so. That is the stuff of which great artists are made.

Mme. Hempel's program was not of impeccable taste. Yet it was natural that she should wish to sing the air, "Casta Diva," from Bellini's "Norma," though it does not belong on such a program, and Strauss's waltz, "Wine, Woman and Song," of which the same may be said. She began with two delightful airs by Handel, "Qual Farfalla" and "Come Beloved," from the Italian operas "Partenope" and "Atalanta," respectively, of which the latter was a beautiful piece of singing in the sustained style.

Her singing of German Lieder was charming and expressive; to songs by Schubert, Schumann, Brahms, and Beethoven, she added Schubert's "Die Forelle." In "Casta Diva" Mme. Hempel displayed to excellent advantage powers she is well known to possess. It stood after the older German and before a group of newer German songs by Humperdinck, Wolf, Strauss and Hans Pfitzner, of which she had to repeat Wolf's "Mousetrap" and Strauss's "Serenade." She gave an interesting group of folk song arrangements, Alabieff's "Nightingale," in the old English "Happy Lover"; H. T. Burleigh's setting of the negro song "Deep River," and the old Swedish "When I Was Seventeen," as sung by Jenny Lind, and the end was Strauss's Waltz.

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Tribune

By H. E. KREHBIEL

Miss Frieda Hempel gave a concert of opera airs and songs in Carnegie Hall yesterday afternoon and in the evening said farewell to the opera public for the season at the Metropolitan Opera House in a performance of "Le Nozze di Figaro." It was the third representation of Mozart's delightful comic opera this year and probably the last, unless Mr. Gatti has in view a further experiment in the field which year after year is receding further and further from the comprehension and capacities of the opera singers of to-day. Touching that fact we shall have something to say presently.

Perhaps the most obvious thing about Miss Hempel's concert was its sincere, altogether amiable and quite successful effort to perpetuate the tradition in both operatic and song singing which Mme. Sembrich has represented almost alone for a generation.

The effort was manifest in both fields represented by her programme. She sang two of Handel's airs, "Qual farfalla" from the Italian opera "Partenope" and "Come, beloved," from "Atalanta" (in English), and "Casta Diva" from Bellini's "Norma." Also, like Mme. Sembrich, she made a real show-piece out of an instrumental waltz—Strauss's "Wine, Woman and Song."

Of her thirteen songs, some were from Madame Sembrich's familiar list, not to speak of those which she added to her list on recalls, like Brahms's "Vergebliches Ständchen," Hugo Wolf's "Elfenlied" and Schumann's "Nussbaum."

These facts are not recorded in a spirit of criticism, but of praise. Miss Hempel chose a good model and did honor to her exemplar, not only in her selection, but also in her manner of singing. Never has her voice sounded more fresh and beautiful, never has it come forth more spontaneously, more fluently, with greater limpidity and equilibrium of register. Her most charming effects were attained in the songs of light texture and playful sentiment, such as Wolf's "Mausfalle," Humperdinck's "Wiegenlied" and Brahms's exquisitely arch serenade; never has she given a finer exhibition of legato in phrase as well as consistency of tone than in Schumann's "Mondnacht."

In songs of deeper emotional import there was an occasional loss of tonal values at the end of phrases and a trifling neglect of expressive punctuation, as there was a failure of emotional climax (at the close of Strauss's serenade, for instance), but the pure musical and interpretative charm of her singing was full and, to connoisseurs, her concert was a delight. Mr. Hageman played her accompaniments well, on the whole, but with less deference to her refined style at times than it deserved.

In the opera airs at her concert and in the performance of "Le Nozze di Figaro" in the evening Miss Hempel compelled a mixture of regret at her departure with the pleasure which her singing gave. The larger lines of the classic style were not present in her performance of "Casta Diva," but there was a fine appreciation of their spirit and their demands even if it was expressed in miniature. She was the one singer in the opera who showed full knowledge of the technical requirements of Mozart's music and who disclosed complete familiarity with the musical text as it was read in Mozart's time. That text is not all set down for the eye in the symbols as they appear on the printed page. There are conventions in the airs, as well as the recitatives, which are to be learned from tradition and study of the art of song.

One of these is the use of the unwritten appoggiatura, with which most singers, whether German or Italian, seem to be as unfamiliar to-day as German conductors are with the true meaning of the time designation "Andante." In the eighteenth century this, as its root indicates, meant that the music, to use a slang term, should "get a move on." Mr. Mahler, when he conducted "Don Giovanni" and "Le Nozze" here, conceived it to be something quite sluggish, and so does Mr. Bodanzky in the finale of the comedy where there is anything but the cheerful happiness indicated by the words ("Pace, pace il mio tesoro") in the music after the reconciliation of Susanna and Figaro.

The climax of beauty of the wonderful finale of the second act wrought by the introduction of Cherubino's commission was without humor at the first performance, but last night it went better.

Mme. Modjeska the Discoverer of Lester Donahue's Talent

Famous Polish Actress First to Encourage the California Pianist to Cultivate a Musical Career—Mr. Donahue's Views of the Best Methods of Practice, Memorizing and Building Up a Repertoire

By HARRIETTE BROWER

"I AM a California boy and my home city is Los Angeles," said Lester Donahue, as we sat in my studio recently, discussing piano problems. "At first I never intended to become a pianist, but I loved to be at the piano and I had early lessons as school boys have; in my case, without any definite aim.

"Mme. Modjeska, the famous Polish actress, had an estate not far from us; we knew her well, and at week-ends I often went to see her. I used to play sometimes such pieces as 'Rustlings of Spring,' some Chopin waltzes and salon music. Madame thought I had enough talent to go in for music, but my mother was very much opposed to my becoming a musician—in fact, she wanted me to be anything rather than that.

"Paderewski, as is well known, was a close friend of Mme. Modjeska, and when he came to California he visited her. I was taken over to meet him and play for him. Paderewski also said I had talent, and advised me to study with a Mr. Becker, the most important teacher of piano in Los Angeles, whose work the Polish master recommended highly. I was his pupil for several years, and during that time must have laid a pretty thorough foundation, as I have never been set back to the beginning by any subsequent teacher.

"Then an opportunity came to go on tour with Ellen Beach Yaw. I accepted this and, though it interfered with my practice and was somewhat trying in certain ways, it gave me drill and routine that I have never ceased to be thankful for.

"We toured the West and South—literally combed them clean. The next season we returned and did the Middle West and parts we had omitted before.

Studies in Europe

"I did not finish out the season, as I had decided to go abroad for further study. Arrived in Berlin, I wished to secure lessons either with Sauer or Busoni. Both had given up teaching just then, so I went to Dr. Martin Krause, an excellent pedagogue of the old school. With him I went through masses of études—Clementi, Thalberg, Liszt, and many more.

"I remained with Krause about four years, and then went to Rudolph Ganz, first in Switzerland and afterwards in

Berlin. I found Ganz a wonderful teacher; he is so broad-minded. He has had such experience that he knows just what to do for the student to bring out his talent and build up his musicianship.



Lester Donahue, the Talented Young California Pianist

"One summer, while I was in Europe, I spent four months in London, where I had gone to be with my mother. I decided to improve the time and went to Leonard Borwick for lessons. There is a fine master! He made the work thoroughly enjoyable. I did some Bach and Beethoven with him. His playing is so classic, so clear, delicate and full of repose. While he is so much at home in Bach, Beethoven and Mozart, he plays the modern school, especially Debussy, remarkably well. A pianist who is such a thorough master of every detail may sometimes be termed a little dry by the casual listener. Be that as it may, we know he is bound to be a good teacher.

Method of Practice

"In my early days of study I had to do all kinds of technical exercises; then came the masses of études, as I said. Now, I make studies of all difficult parts of the pieces. This gives me plenty of work to do. I know that many artists follow this course.

"When at work I do not use full power; I save myself in that way by playing with mezzo force and often slowly. If the composition is one I am in sympathy with, I can make it my own in half the time it would take me to learn a kind of piece that makes no special appeal. I want to live with a work a long time before I venture to bring it out in public.

Memorizes Away from the Piano

"I do my memorizing away from the piano. To me this seems the only reliable method. If I happen to learn a piece in any other way, I am never sure of it. I can usually see the notes of the printed page before me mentally, as I go over the piece in mind or play it. Pieces like the Brahms Sonata, Op. 2, and the Bach-d'Albert 'Passacaglia,' which are so severely classical in form and content, need most security in memorizing. Every point must be perfect. But I love them both to such an extent that I do not mind any amount of labor expended on them. Another great favorite of mine is MacDowell's 'Sonata Tragica.' In playing this work, it seems to me the intense emotion carries one along. It is not so much intellectual as emotional interpretation that is needed. I have done some studying on the fourth

Sonata, the 'Keltic,' but although it is said MacDowell's sonatas have been composed on an ascending scale of greatness, I prefer the 'Tragica' to the others; it seems to me the themes are more pregnant and beautiful. What could surpass the slow movement of this work?

"Although I do not like to be hurried in memorizing and bringing out a new work, I was forced to it on my recent trip to California. I was engaged to play, with the Symphony Orchestra in Los Angeles, the Saint-Saëns Concerto in C Major. In Chicago, on my way out, I learned that the society wished me to play the Liszt Concerto in E Flat instead. I had played at this a little years before, but had never memorized it. I had exactly two weeks to prepare the work. During the journey from Chicago to Los Angeles I had a chance to do a good deal of the memorizing, and after my arrival scarcely left the keyboard day or night for the rest of the time.

The Question of Répertoire

"It seems the ambition of many pianists, especially the younger ones, to 'play everything.' They do not want to be thought limited in repertoire; they want to be broad and know what has been done for the piano. So they are constantly 'cramming' pieces. It has always seemed better to me to play fewer compositions and know them more thoroughly, assimilate them more perfectly. This is my idea, though others may not agree with me. In these days, the player must know exactly and perfectly what he attempts; the business of piano playing is no easy matter; it grows more difficult every moment with the rapid advance of knowledge and appreciation."

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MME. VICARINO GIVES A NEW YORK RECITAL

With Robert Naylor, Tenor, Soprano
Presents Song Program at Mr.
Lawrason's Studio

Regina Vicarino, whose lovely coloratura voice has been admired in operatic performances in this country for several years, gave a recital on Sunday afternoon, Feb. 11, at the studio in the Nevada of Arthur Lawrason, her teacher. Robert Naylor, a tenor for whom Mr. Lawrason predicts a splendid future, contributed four songs to the same program. The program was as follows:

Air from "Entführung," Mozart, Mme. Vicarino. "I Love the Moon," Rubens; "If I Were You," Wells; Mr. Naylor. "L'Oiseau Bleu," Dalcroze; "Après un Rêve," Fauré; "Bimba Bimbeta," "Impression," Sibella; "Moonlight," Starlight, Gilberte; Mme. Vicarino. "Morning Hymn," Henschel; "The Lover's Pledge," Strauss; "Melancolie," Bauer; "Winter," Fay Foster; "Spring Rapture," Gilbert; Mme. Vicarino. "The Moonlight Song," Cadman; "You Dear and I," Clarke; Mr. Naylor, Aria, "Lakmé," Delibes; Mme. Vicarino.

Mr. Sibella accompanied the songs of his own composition, as did Harry Gilbert. Mme. Vicarino showed a noteworthy advance in her vocal artistry and her singing proved a source of delight to her hearers. Mr. Naylor's voice has an unusual range and power and his personality made a deeply favorable impression. The accompaniments of Francis Moore were excellent.

Among the guests were Fay Foster, Lenora Sparkes, Hellen Dalossy, Mollie McIntyre, Lola Fisher, Clare Kummer and Sallie Fisher.

Francis Rogers will sing in Boston, Feb. 28, at a concert for the French Ambulance Fund and in New York (Æolian Hall), March 3, together with Rosalie Miller, soprano; Ernest Schelling, pianist, and George Baldwin, organist, at City College. On March 7 Mr. Rogers will be one of the singers at Bruno Huhn's concert at the Hotel Gotham, New York, and March 18 he will give a song recital in Washington, D. C.

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HAMLIN GIVES THIRD NEW YORK RECITAL

Song by Accompanist Hageman a
Feature of Tenor's Fine
Program

GEORGE HAMLIN, song recital, Æolian
Hall, Feb. 13. Accompanist, Richard
Hageman. The program:

"The Sorrows of Death," from "The Hymn of Praise," Mendelssohn; "Where'er You Walk," Handel; "O Jesulein süß, O Jesulein mild," Bach; "Nymphs and Shepherds," Purcell; "Provençalische Lied," Schumann; "Im Abendroth," Schubert; "Post im Walde," Weingartner; "Der Sandträger," Bunge; "Ständchen," Strauss; "Minnelied," "Sonntag," "Wiegenlied," "Ständchen," and "Meine Liebe ist grün," Brahms; "Do Not Go, My Love," Hageman; "Loch Lomond," Old Scotch; "Border Ballad," Cowen; "Would God I Were the Tender Apple Blossom," Old Irish; "Ring Out Wild Bells," Gounod.

Singing for the third time in New York this season, Chicago's operatic tenor, Mr. Hamlin, gave a varied program of German and English songs, ending with a group that included Old Scotch and Old Irish numbers and "Do Not Go, My Love," dedicated to him by the composer, Richard Hageman, who was the accompanist on this occasion.

A large audience frankly admired Mr. Hamlin's highly polished singing. Superb diction, clean-cut phrasing and artistic pianissimo effects are his mainstays. Bach's "O Jesulein süß," which he used as an encore at his first recital, and Purcell's "Nymphs and Shepherds" were smoothly and elegantly sung.

The German songs were given with the intimacy and the understanding that they require and Mr. Hamlin showed a particular fondness for bringing to the surface their niceties. Hageman's "Do Not Go, My Love," was so well liked that the singer had to repeat ... Gounod's setting of Tennyson's poem, "Ring Out, Wild Bells," closed an interesting program and called forth encores, one of which was Florence Turner-Maley's "I'll Follow You."

H. B.

Mr. Dubinsky's 'Cello Solos Win Favor
in Brooklyn Concert

Golterman's "Cantilena" and Casella's "Neapolitan Serenade" were the cello numbers played with marked success on Monday evening, Feb. 12, by Vladimir Dubinsky, at the concert of Swedish Lutheran and Norwegian Lutheran Church choruses in the Brooklyn Academy of Music. As an encore he played "Le Cygn" by Saint-Saëns. His second group included Popper's "Elegie" and Polonaise de Concert, after which he offered as an encore Tchaikowsky's "Chanson Triste."

Mme. Kurt Soloist with Stransky Forces
in Bridgeport, Conn.

BRIDGEPORT, CONN., Feb. 13.—With Melanie Kurt, the Metropolitan Opera soprano, as soloist, the New York Philharmonic, directed by Josef Stransky, gave a memorable concert in the Park Theater last night. Tchaikowsky's Fifth Symphony was the orchestra's principal offering. Mme. Kurt sang stirringly, "Ocean, Thou Mighty Monster" from Weber's "Oberon" and the "Liebestod" from "Tristan." The audience was good-sized and appreciative.

W. E. C.

Maggie Teyte, prima donna soprano of the Boston National Opera Company, will appear in recital in Chicago on Nov. 25 under the management of F. Wight Neumann, by arrangement with Messrs. Haensel & Jones, her New York managers.

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Prima Donna Coloratura



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UNANIMOUS VERDICT OF THE DAILY PRESS:

In Opera

THE DAILY NEWS. By Stanley K. Faye

For the three charmers of the three stories enacted, Mr. Campanini found his company insufficient, and engaged Miss Florence Macbeth to sing the mechanical doll. The result was joy for the audience. The highly colored song and cadenzas of the automaton poured from her lips like the jewels of the old fairy story's heroine, and they were jewels of the finest water.

CHICAGO EVENING AMERICAN. By Herman Devries

Miss Florence Macbeth is especially to be praised for a performance effected by the greatest strength of will and endurance, for the young singer has just lost her father. She sang the doll music with

exquisite clarity and a fluid and limpid coloratura, diversified with all the tricks of the coloratura trade, staccati, runs and trills galore, with a high D and E and other excursions into the vocal Alps. She was a great favorite with her audience and could easily have repeated the well known doll aria.

CHICAGO EXAMINER

Miss Macbeth's coloratura and hairspring gesture were the best things on the soprano side of the opera.

CHICAGO EVENING JOURNAL

The one who was not miscast was Florence Macbeth, singing the role of the doll, Olympia, the same that she sang on the Saturday night when

the opera was presented on the "popular" series. Miss Macbeth sang the role like the gallant little artist that she is, accurately, brilliantly, and with expert attention to its comedy possibilities. The honors of the one act in which she appeared were entirely hers.

CHICAGO EXAMINER

Miss Macbeth was fascinatingly clock-like in her pert coloratura trills. The part is amusing and witty. So is Miss Macbeth.

CHICAGO DAILY TRIBUNE

The little coloratura, Florence Macbeth, made a brave and successful effort against private woes and sang the doll's music excellently.

In Recital

FELIX BOROWSKI, CHICAGO HERALD, January 11, 1917

Florence Macbeth, who gave a recital of songs at Ziegfeld Theatre yesterday, attracted to that place an audience that was both extensive as to its size and applause as to its disposition.

The work that the recitalist set forth in Ziegfeld Theatre was of admirable charm. . . . Songs that ask for pretty sentiment and graceful fancy are so thoroughly within the artist's grasp that there were works upon Miss Macbeth's program which never have been presented with greater attractiveness than at the concert which is the subject of this review.

She sang an aria from Delibes' "Jean de Nivelle" with quite remarkable virtuosity and her execution in "Moonlight, Starlight" was brilliant indeed. She was altogether delightful in two ditties from Weckerlin's collection, in Rabey's "Tes Yeux" and Bachelet's "Chère Nuit." Not less excellent was Miss Macbeth's singing of "A Pastorale," by Henry Carey, the composer of "America," and of Munro's beautiful "My Goddess Celia," and the once popular "Bid Me Discourse," by Sir Henry Bishop.

In addition to a group of German songs the concert-giver interpreted American works. The first of these she drew from "Water Colors," by Mr. Carpenter. MacDowell's "A Midsummer Lullaby" was worth the revival, which the artist gave it.

CHICAGO JOURNAL, January 11, 1917

Florence Macbeth . . . gave a song recital at the Ziegfeld Theatre yesterday morning, appearing there in the guise not of a coloratura, but of a talented and expert lyric soprano. With the exception of an aria from Delibes' opera, "Jean de Nivelle," there was practically nothing upon her program requiring the abilities of the coloratura voice,

and very much that called for the other category of the art.

When a soprano can sing Brahms, Weckerlin, Schumann, Dalcroze, and likewise some of the eighteenth century English songs like Carey's "Pastoral" and Munro's "My Lovely Celia," and do it as well as Miss Macbeth did yesterday, she has gone beneath the surface. Such a collection of songs requires emotional feeling as well as a well controlled voice. Miss Macbeth sang them lightly, daintily and expressively. Her tone was good, her sense of proportion exact, and in the course of her musical experience she has picked up an ability to pronounce the English language with a clearness that gives propulsive force to each word, and which makes the language, as all good singers know, as musical and singable as any of the unintelligible tongues of Europe. Her singing of Carpenter's "To a Young Gentleman," from the "Water Colors" set, was done with a delightful, airy delicacy and a sense of its light comedy values that a number of other singers do not seem to have so much as suspected. It was one of the best things on her program, and was repeated by unanimous consent.

CHICAGO EVENING AMERICAN, Jan. 11, 1917

Florence Macbeth, the well known and deservedly popular young soprano, was the vocalist at the sixteenth Kinsey artists' recital in Ziegfeld Theatre yesterday.

Miss Macbeth gave a double pleasure, both by charm of her voice and the delightful variety and interest of her excellent program.

It must also go on record that the audience was perhaps the largest ever assembled at any concert of the series. And they were as enthusiastic in their appreciation as in their number.

Miss Macbeth's popularity is quite deserved.

Besides the natural sweetness and purity of her voice, her execution is very clean and she sings

with refinement and intelligence. She is still very young to have achieved so finished an art.

In her first group her best work was done in the Rabey and Dalcroze numbers. Especially "Tes Yeux" was exquisitely done, and is a ravishing bit of musical composition.

In her second group Miss Macbeth introduced an aria from "Jean de Nivelle," an opera by Leo Delibes, given (without great success) at the Opera Comique in 1880.

This Miss Macbeth embellished with fiorituri, trills, staccati, all of which were successfully accomplished.

CHICAGO DAILY NEWS, January 11, 1917

Florence Macbeth's recital at the Ziegfeld Theatre yesterday morning showed how easy it is to entertain an angel unawares. Not that all of Miss Macbeth's seraphic qualities have previously been ignored; as a coloratura soprano with the Chicago Opera Association she has brought gladness to many a listener.

The best of the recitalists are necessarily those who combine intelligence with beauty of voice.

Yesterday's matinee at the Ziegfeld gave Miss Macbeth ample opportunity to prove that this combination exists in her abilities. She confined herself wisely to songs of daintiness and exquisite conceits, though these she sought in the song literature not only of France and old England, but also of romantic Germany and present day America. Thus she made up a program, such as is seldom accomplished on the concert platform, one that was welcome for its own sake as well as for its contrast with the ordinary sequence of songs.

Not only the highly colored pieces, but the sustained lyric flights that distinguish French song and the long, soft phrasing of the German selections were sung beautifully and with ease.

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Florence Mulford Heard in Recital at Musicians' Club

Florence Mulford, contralto of the Metropolitan Opera Company and also a member of the Musicians' Club of New York, appeared in its club rooms before a highly appreciative audience, Feb. 11, and sang this program of modern songs:

"Gens duce splendida," Horatio W. Parker; "Mananica era," Enrique Granados; "Strophes from Lakme," Léo Delibes; "Roses et Papillons," Cesar Franck; "Il Passa," H. Bemberg; "L'Invitation au voyage," Henri Duparc; "V'insegner come fanno le citte," Alberto Bimboni; "Ein Traun," Edvard Grieg; "In Meiner Heimat," Richard Trunk; "Der Arbeitsmann," Gustav Brecher; "Herbst," Eugene Haile; "Dutch Lullaby," de Lange; "White Clouds," Haile; "The sleep that flits on baby's eyes," Carpenter; "Life and death," Coleridge-Taylor.

The entire program was beautifully interpreted and the singer was accorded an ovation. Harry Gilbert was a splendid accompanist.

May Mukle and Richard Buhlig Soloists at Brilliant New York Musicales

At a brilliant musicale given by Mrs. Helen Fountain in her New York residence, on Feb. 18, an engaging program was played by May Mukle, cellist, accompanied by Emil Polak, and Richard Buhlig, pianist. A large number of prominent persons were in the audience, among them being Maude Fay, Anne Arkadij, Mme. Valeri, Dorothy Pollis, Valentine Crespi, Mrs. Adella Prentiss Hughes of Cleveland, Count and Eleanora de Cisneros, Mrs. Herman Lewis, Enrico Caruso, Antonio Scotti, William Thorner, Andres de Seguro, Nicolai Sokoloff, Alfred Seligsberg, Randall Hargreaves and Howard E. Potter.

Mannes Play Franck Sonata Movingly in Chicago

CHICAGO, Feb. 17.—Mr. and Mrs. David Mannes, violinist and pianist, were the artists at the twenty-sixth Wednesday morning recital, given at the Ziegfeld Theater, and presented the Sonata in G Major by Mozart, the Sonata in A Major by Cesar Franck and the Sonatina in G Major by Dvorak. Within my recollection of the many performances I have heard of the Franck sonata, this work was never given here with greater virtuosity, with finer musical feeling and with more graphic interpretative power than on this occasion. M. R.

ESTHER DALE TO SING AS AIDE TO JANSER ORCHESTRA



Photo © by Underwood & Underwood

Esther Dale, Talented American Soprano

Esther Dale, the talented soprano, has been engaged to appear with the Springfield Symphony Orchestra, Emil Janser, conductor, at the Springfield (Mass.) Auditorium on Feb. 25.

In the concert and oratorio fields she has made a number of public appearances this season, the most recent being a recital at Smith College, Northampton, Mass., on Feb. 23. On Jan. 8 she gave a program of folk-songs of England, Wales, Ireland, Scotland, Norway, Sweden, France, Germany, Poland and Russia before the Century Club of Amsterdam, N. Y., and on Jan. 27 she sang the "Messiah" at Smith College with Marie Morrissey, contralto; Lambert

Murphy, tenor, and Arthur Middleton, bass. She was also heard in recital at Gloversville, N. Y., on Feb. 16. On Feb. 26 she will be heard at Troy, N. Y.; March 20 in Boston and on April 11 at Columbia University, New York City.

Miss Dale is a product of the Dudley Buck studios in Æolian Hall.

Paulist Choristers of Chicago in Praiseworthy Performance

CHICAGO, Feb. 17.—A concert by the Paulist Choristers of Chicago, under the direction of Father William J. Finn, at Orchestra Hall, Monday evening, brought forth a numerous audience, which heard an interesting program of choral music from sacred and secular sources. Several pieces by Mendelssohn from his "Hymn of Praise," the "Cherubic Hymn" by Gretchaninoff, a short number by Rachmaninoff and "The Day of Judgment" Archangelsky, proved fitting media for the chorus. The soloists, Arthur Kraft, tenor, and Frank M. Dunford, basso, scored successes. Mr. Kraft particularly deserves praise for a fine rendition of the aria from Mendelssohn's "Hymn of Praise." The second part of the program was devoted to secular chorales, including several by Russian masters. M. R.

Stojowski Pupil Gives Recital at the Von Ende School of Music

Ferdinand Wachsman, a pupil of Sigismund Stojowski, at the Von Ende School of Music, gave a piano recital on the evening of Feb. 16 at the school. Mr. Wachsman's skill as an interpreter was convincingly shown in Bach's Toccata and Fugue in D Minor, the Beethoven Sonata in A Flat Major, Op. 26, a group of Chopin numbers and the Mendelssohn-Liszt "Midsummer Night's Dream" Fantasie.

Zoellner Quartet Makes Deep Impression Upon Calgary Hearers

CALGARY, ALBERTA, Feb. 14.—There was a fine audience present to greet the Zoellner Quartet in its first concert in Calgary on Feb. 13, and the work of the quartet was superb. An enthusiastic crowd of music lovers demanded many encores. At the conclusion of the regular program the quartet was forced to give two extra numbers.

CANADIAN TOUR FOR LYDIA LOCKE UNDER HANSON DIRECTION



Lydia Locke, Coloratura Soprano

As a result of the success of Lydia Locke, coloratura soprano, in St. Louis at the Veiled Prophets' annual concert and at the other appearances which she had made, M. H. Hanson has booked a brief Canadian Tour for the young diva. This tour will be inaugurated by her appearance at Toronto, as soloist at the last concert, on March 22, of the Academy String Quartet. On this tour Miss Locke will feature Bishop's "Lo, Hear the Gentle Lark" and a group of old English and Irish songs. The assisting artist will be an inviolated soldier.



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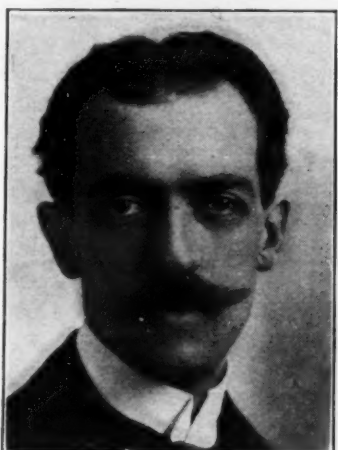
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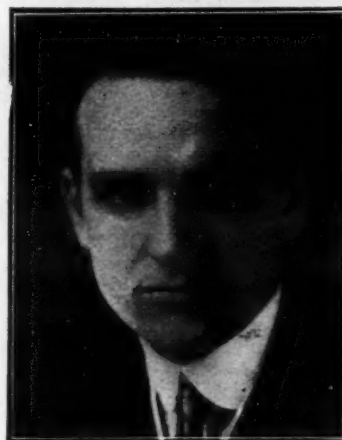
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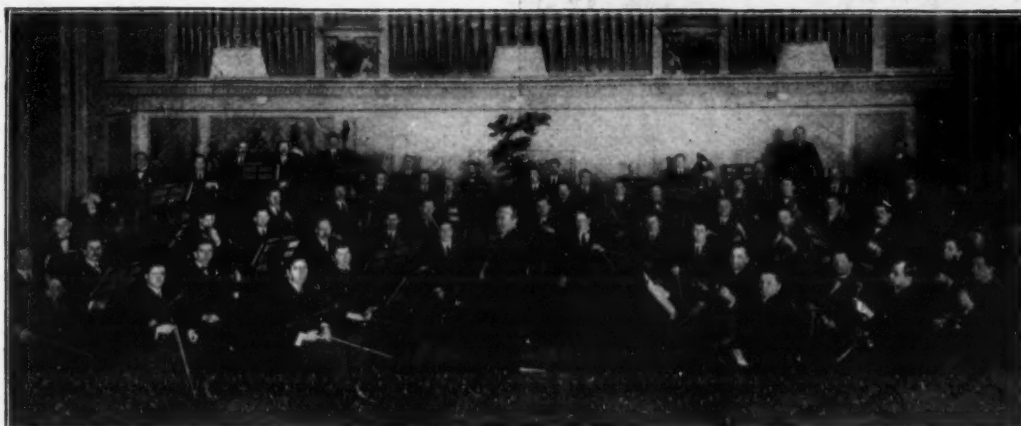
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RUSSIAN SYMPHONY ORCHESTRA

THE ROMANCE OF MUSIC

(Recollections and Impressions of a Noted Music Critic)

Written for "Musical America" by
MAURICE HALPERSON

(Music Critic of the "New-Yorker Staats-Zeitung")

Fortieth Article: My Visit at Bellosguardo, Caruso's Famous Villa (II)

WHEN I visited Caruso in Villa Bellosguardo in July, 1911, I first saw him in the character of the farmer, hard at work tilling his own soil. A day later I was privileged to admire the singer in a new part—one which he does not play



Maurice Halperson

here—that of the business man: a business man altogether in earnest, attending to his own affairs with as much devotion and interest as though it were a question of singing a favorite rôle.

In cidentally, however, it might be remarked that Caruso, properly speaking, has no favorite rôle. When, some years ago, I first began to question various singers regarding their favorite operatic rôles (in a future article of this series my experiences will be recounted more in detail), I received in one and the same day two sharply contrasting answers. I first asked Maurice Renaud, the celebrated French baritone, who replied: "I am fond of them all, but above all others of that which I am to sing the same evening." A few hours later Caruso's answer to the same question was: "I am fond of none of them, least of all of that I am about to sing."

At the same time, while I do not doubt the sincerity of the famous tenor's statement, I believe it to be susceptible to another than the literal interpretation. The fact is that Caruso, like every other true artist, is keyed to a high pitch of tension before every performance. It is quite possible that, under the circumstances, he may almost loathe the particular rôle he is to sing because it throws his artistic "psycho" into such a state of turmoil. And I am convinced that Caruso, like Renaud, is in reality fondest of the very part which he is about to sing, for the very reason, perhaps, that it so thoroughly upsets his psychic equipoise.

But the Caruso who sat before me on that brilliant July morning in 1911—we were in the *fattoria*, the factory and store-house of his estate—was keyed up to no pitch of tension by his new rôle as manager of an estate. Quite the contrary, he was in the best of spirits and eager to attend to the work in hand. There sat the idol of two worlds, clothed as simply and unostentatiously as any casual farm laborer, checking up the bills and accounts which had been brought to him. For the better part of an hour I watched him at his work, and could not but admire his business ability. What a fund of knowledge and acumen he had, and what a command of every detail! In one case he would counsel reductions, in another an increase of the prices fixed; to one employee he gave expert advice; another he commended; still another he censured. And his suggestions without exception were for the improvement of his property—there was still so much to do, although so much had already been done. Of course, the singer had brought with him from America new plans and ideas which called for practical development. Caruso puts back the greater part of his annual income from Bellosguardo (upon which, fortunately, he does not depend for his daily bread) into the estate in the shape of improvements. The income for that year had been 39,000 lire, of which sum approximately 24,000 lire were reinvested in the property. Caruso's tireless efforts to improve and perfect his estate have given rise to much criticism and mockery on the part of neighboring landed proprietors and farmers. He told me, laughing, that because of his "mania" for continual improvement they had given him the nick-name *il pazzo di Bellosguardo*—"the maniac of Bellosguardo."

While I sat with him in his *fattoria*,

his *coloni*, small tenant farmers brought in quantities of the most wonderful fruit. In baskets and barrels they carried these magnificent gifts of God, the most superb fruit that could possibly be imagined. There were grapes of every variety, one more juicy and aromatic than the next; plums of exceptional sweetness

ish, while at the same time Caruso sang one or the other number of whatever part was next on his schedule, to the accompaniment of the piano. Of this much worried individual there is not a trace when we meet the tenor during his vacation time at Bellosguardo. There he has ample time at his disposal, there he is



Courtesy of the "Theatre Magazine."

No. 1—Park of Caruso's Beautiful Estate in Italy. No. 2—Mr. Caruso and His Secretary, Enrico Scognamiglio, on the Tenor's Estate. No. 3—Caruso on His Estate with "La Sacra Famiglia." No. 4—Caruso as "Turridu" in "Cavalleria Rusticana" in 1895

and aroma; apricots, berries and, above all, figs, figs of every shape and color. In this fruit Caruso does a large business. The figs, for instance, are dried, and I could see girls seated in a row, cutting open the dried fruit and inserting an almond in each. Grain, too, of every sort is delivered at the *fattoria*, all most carefully entered and inventoried.

I do not believe that Caruso gives a new operatic rôle more loving attention and consideration than he does his accounts and business contracts. In fact, there can be no doubt that he is a bit conceited about his ability as a business man. It is known that he is very likely to resent criticism of his caricatures, while criticism of his vocal performances he takes lightly enough as a rule. But I felt in Bellosguardo that Caruso considered himself an even better business man than caricaturist or singer.

How Caruso Was "Discovered"

Whoever has visited Caruso in New York knows what a very busy and much sought-after man he is. Often I have found him at his *toilette*—a really interesting sight. Usually he has been stretched out in a comfortable armchair, busily waited on from all sides. The *friseur*—or is it the *masseur*—would be at work on the singer's scalp; a young lady occupied herself with his nails, active in lending them an immaculate pol-

lavish with the natural amiability which is his; there he talks freely, and will even speak of himself, which ordinarily "in a business way" he detests doing. Once, while we were making a little excursion in the beautiful environments of the villa, Caruso gave me a short account of how he really came to be "discovered." And since there are numerous incorrect versions in circulation, I believe it might be of interest to the reader to hear the authentic account of the circumstances.

"In 1892, when I was about eighteen years of age," said Caruso, "I used to go down to the seashore every day during the summer with companions of my own age, to enjoy a cool bath. And at that time, wherever I walked or went, I was always singing. If anyone chose to listen to me, all the better; if not—I sang just the same! I can honestly say that in those days I sang with every pore of my body! A young fellow, some years older than myself, once spoke to me, asked my name and why I did not learn to sing, since I had a real tenor voice in my throat and one which would bring me fame and fortune. I was quite willing to sing—why not? Up to then I had not thought of the stage, but the idea pleased me, and I willingly accepted an invitation from the stranger, who introduced himself to me as Edoardo Missiano.

"We went to the vocal teacher, Guglielmo Vergine, then active at the cele-

brated music conservatory in Naples, who shook his head when he had heard me sing and said to Missiano: 'My dear sir, you are entirely mistaken. The boy has a voice of a sort, but, like the gold in the bed of the Tiber, it is hardly worth while drawing out.' But Missiano had taken a fancy to my voice and insisted so strenuously that Vergine agreed to hear me once more, though I was forbidden to sing for five days before going to him. Then again I sang for him the Romanza from Bizet's "Les Pêcheurs de Perles" and "Siciliana" from Mascagni's "Cavalleria Rusticana," then at the height of its popularity. 'I believe that after all you have brought me the right thing, Missiano,' said the master; 'the young man has the material, but his tone is shrill and whistling. At any rate, I shall see what I can do with him.' And so I became a free pupil of Vergine, who was my first and only teacher. He taught eleven other young students besides myself, and I soon became his pride."

Of bygone days, when he had not yet

become the idol of the song world but had to strive and struggle, Caruso also likes to chat when he is in the mood, and does not suspect that the questions asked are intended to gratify a craving for sensation. But, in this connection, I was more talkative than he, for I could tell him how I came to hear him for the first time in the fall of 1896.

The Tenor in 1896

As clearly and circumstantially as though it had been yesterday, the details rise before my mental eye. From Trieste, where I was living at the time, I had gone to the neighboring Fiume, the Hungarian seaport on the Adriatic, a small city which, after Trieste, with its animated southern social life, seemed decidedly dead and tiresome. It was toward evening when I asked the porter of the modest hostelry at which I was staying whether there was a chance of enjoying a good performance at the Fiume Theater. "Indeed, there is," was his reply, "and of a very good opera at that. It is quite a new opera, too, which made a sensation in Milan only a few months ago. The opera is called 'La Bohème' and the composer's name is Puccini." Of course, I recognized the name at once, for I had made the acquaintance

(Continued on page 20)

THE ROMANCE OF MUSIC

[Continued from page 19]

of Puccini, a tall, slender young man, in Milan and Trieste only a few years before, when he had produced his first opera, "Le Ville," and I took the most intense interest in the gifted tone-poet, whose third opera, "Manon Lescaut" (coming after the unsuccessful "Edgar"), had established his fame in Italy as a successful *maestro*.

"And in the company," continued the porter, with the loquacity so common to his caste, "there is a tenor who sings like an archangel. His name is Enrico Caruso." "Bene," thought I, for what did the name of Caruso mean to me then; "bene, I am sure to find a wonder, and especially in this little theater in Fiume!" So I bought a seat in the orchestra, for which I had to pay a whole Austrian *gulden* (about sixty cents), in addition to the admission ticket to the theater, which cost sixty kreutzer (thirty-five cents) more.

I can hardly describe the impression the unknown tenor made upon me. Physically, Caruso at that time had but little to recommend him, and the first impression he made was one of helplessness and dramatic clumsiness. Besides, his costume really placed him at a disadvantage. But the regard of his deep, earnest eyes, the spontaneous merriment and nonchalance of the true artist expressed in the *buffo* scenes negated these first unfavorable impressions. And then, when he sang! This tender, caressing tone which enfolded the senses as softly as the loving pressure of a mother's arm held a wonderful euphony, almost too beautiful for a man to produce! Caruso's voice at that time had something virginal in its quality, something untouched, a tone the enchantment of which was irresistible.

Later I was even more impressed by the magic of his voice when I heard him sing *Faust* in Boito's "Mefistofele." Never shall I forget the sound of his voice in *Faust's* first Romanza! Of course, I prefer the great and matured Caruso of to-day, but I feel a return of the joy and courage of youth, of its golden and evanescent smile, when I think of the inexpressible emotion which the sound of that voice called up in me at the time! And Caruso's own eyes shone when I touched on these reminiscences, which were his own as well as mine.

In the Park of Bellosguardo

It is an unmixed delight to wander in the extensive park of Villa Bellosguardo, given over entirely to one's own thoughts and emotions. How shall one properly describe its natural glories! Words do not suffice! The park extends in every direction from the noble height crowned by the villa and contained on all sides by the wall I have already mentioned. What does it encompass? The most wonderful vistas and landscapes that can be imagined. One must be prepared for surprises. Villa Bellosguardo, as we know, was not always the country seat of a peaceful master-singer; once it had been the nesting-place of wild and quarrelsome barons, who lived in constant anticipation of an enemy's attack. It is not too much to say that Caruso's whole estate is undermined as though a whole tribe of foxes had established itself beneath it. Wherever one digs, the spade soon lays bare the walls of underground passageways. A veritable labyrinth of subterranean passages and sallyports, of which only a small part has till now been discovered and investigated, extends beneath the surface. It may be imagined with what joy Caruso's two sons indulge in the pleasure of making new discoveries! There the boys, the eighteen-year-old Rodolfo (named after the hero of "La Bohème") and the twelve-year-old Enrico, have their good times. Caruso's first-born, however, has already come in touch with the serious side of life, for he has recently been called to the colors.

Sons Not Musically Gifted

Strange to say, neither of the great singer's sons has a singing voice or is in any way musically gifted. It seems as though Nature had exhausted herself in the divine Caruso! Yet Caruso's sons are lucky. I always recall the roguish face of the tenor's younger brother, who was in New York some years ago, and who, when I asked him if he did not have something of a voice himself, replied: "Not a single tone. And it is just as well. We brothers are both lucky. Enrico because he has been gifted with

his unique voice, and I because fate has made me his brother!"

Moonshine—Romance

Most delightful of all it was to stray in this park with its wonderful groves, clumps of giant trees, fountains, ponds, magnificent specimens of the cypress and other denizens of the southern woods, on one of those transparent, unspeakably poetic summer nights of Tuscany; pausing to dream at the celebrated marble group of the *del Tritone* fountain which Gabriele d'Annunzio has immortalized in one of his dramas. The day after, the time had come to bid adieu to this charming spot, something it hurt me to do. How lovely is the view from the marble terrace! And how tenderly and soulfully the nightingale sobs forth her song

of longing on the summer air. What enchanting duets Caruso might sing with this partner were it not that she is so timid! I have to think of the old Italian legend of the dying nightingale: If a maiden bends over the dying bird and kisses his bill the voice of the nightingale enters into her and becomes her own. While I listen I hear a glorious burst of song rising from the balcony of the villa to the skies. It is the touching Romanza from the last act of "Tosca," which Caruso is singing just for himself, the condemned *Mario Cavaradossi's* farewell to life!

Never again shall I hear this tenderly melancholy, sobbing melody thus sung! If one could only guess from which wondrous bird the greatest of all tenors had taken over his own miraculous voice!

GALLI-CURCI STIRS BUFFALO AUDIENCE

Soprano Scores Another Sensational Success—Ganz's Playing Equally Admired

BUFFALO, N. Y., Feb. 16.—The fourth of Mrs. Mai Davis Smith's series of subscription concerts was given the evening of the 12th in Elmwood Music Hall, and presented Mme. Galli-Curci, soprano, and Rudolph Ganz, pianist. Mme. Galli-Curci sang "Caro Nome" from "Rigoletto," the "Bell Song" from "Lakmé" and the Mad Scene from "Lucia di Lammermoor" as her official program numbers and in addition four encore numbers. Her success was phenomenal; her voice is one of great beauty, extensive range and produced in absolutely effortless fashion, while in point of style her work is eminently satisfactory. Mr. Ganz's success was on a par with that of the singer. He gave a moving performance of the MacDowell "Sonata Eroica" and in numbers by Debussy, Sibelius, Dohnanyi, Liszt and his own "Fileuse Pensive," a charming composition. His playing was superlatively fine. He was applauded to the echo and obliged to play several encore numbers.

On Tuesday evening the New York Symphony Orchestra, Walter Damrosch, conductor, gave a concert in Elmwood Music Hall before a good sized audience. His program presented Raff's long neglected "Leonore" Symphony, the Prelude to the "Meistersinger," Sam Franko's arrangement of the Bach arioso, "Ich steh mit einem Fuss im Grabe" and the march from Rimsky-Korsakoff's "Le Coq d'Or." The playing of the orchestra reached a high point

of excellence in the Raff number, while the other offerings were also performed with splendid unity and elasticity. Ethel Leginska was the assisting artist and played Liapunoff's Piano Concerto with the orchestra—its first hearing here. Mme. Leginska's playing in color, tone and technique seems to grow in excellence with each succeeding performance and on this occasion it revealed new beauties and tremendous power.

At the last Municipal Orchestra concert, given the afternoon of the 11th, under John Lund, a local singer, Lillian Rose Veatch, contralto, made a fine impression in two solo numbers.

F. H. H.

GRAINGER-PETERSON RECITAL

Pianist and Soprano Delight Their Hearers in Columbus

COLUMBUS, OHIO, Feb. 15.—Percy Grainger and May Peterson, in their joint recital in Memorial Hall last night drew an audience of more than 3500 persons. To be exact, the seating capacity of the hall is 3710 and those seats were all occupied. The audience keenly enjoyed the refreshing vitality and sane playing of the pianist, and the clear, true, well poised and perfectly controlled voice of the singer.

Mr. Grainger's playing of the ancient, modern and ultra-modern compositions is imbued with rare intelligence, his interpretations invariably satisfying the thoughtful, serious musician. A pianist who can make every individual voice of a Bach fugue interesting and stirring as well, has the power of heaven-born genius. Grainger will come close to making Bach the fashion if he keeps on doing what he so successfully did here.

Miss Peterson gave a performance of the aria, "Depuis le jour" from "Louise," and her Handel and Mozart arias were exquisitely sung. The group of Negro, Indian and modern songs at the close was most attractive, especially the "Deep River," arranged by Burleigh.

Ellmer Zoller was the capable accompanist for Miss Peterson.

ELLA MAY SMITH.

Godowsky Under Exclusive Management of Haensel & Jones

Messrs. Haensel & Jones announce that they have entered into an arrangement covering a term of years for the exclusive management of the noted Russian composer-pianist, Leopold Godowsky. His American tour of 1917-18 is being rapidly laid out by his managers and will include the entire United States, part of Canada, Mexico, Cuba, etc.



Photo by White.

HERMA MENTH

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Pianist

Will Tour America
Season 1917-18

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The Compositions of MABEL WOOD HILL

in concert in Brooklyn on January 11th

The artists:—Miss Elsa Fischer, Violin; Miss Sara Gurowitsch, 'Cello; Mr. Stetson Humphrey, Baritone. The Composer at the Piano.

The Brooklyn Daily Times, Jan. 12, 1917:—"For pure, lyrical beauty of fascinating color tones, Mabel Wood Hill's compositions, both for voice and instrument, deserve praise."

The Brooklyn Daily Eagle, Jan. 12, 1917:—"A rare poignance distinguishes 'Bourree,' which was played by Miss Fischer. In this work Mrs. Hill allows her emotions free rein. They are expressed with lucidity and tenderness. 'Keltic Memories,' the violinist's second number, is more intricate. It is subtle with hidden meanings and contains some very appealing passages. The first group of songs in which the baritone was heard was decidedly subjective. The thoughts contained in the melodies were expressed with delicacy and felicity."

"Bourree, from 'Cello Suite, which was played by Miss Gurowitsch, was the most potent number on the program. Both the composer and the interpreter absorbed the mood of the melody and the playing was artistically authentic. A fine richness characterizes the composition throughout. The program of music closed with a second group of songs by Mr. Humphrey and a 'Scherzo from Trio' by the violinist, and the cellist, accompanied by Mrs. Hill at the piano."

Mabel Wood Hill composed the songs for the New York MacDowell Club's Christmas play this year. They were sung by Edith Chapman Gould and David Bispham and were received with unqualified approbation.

HIS RUSSIAN WIFE SAVED ARENSEN FROM INTERNMENT BY THE FRENCH

Wartime Adventures of Tenor Are Ended Through Inter- vention of Colleague

CERTAIN pages from the career of André Enrico Arensen, the Russian operatic tenor, who appeared as *Don José* in the Cosmopolitan Opera Company's recent New York production of "Carmen," read like fascinating romance. The great war, after causing Mr. Arensen a number of tribulations which even threatened to jeopardize his life, was directly responsible for his marriage with Mme. Nadina Legat, the prima donna coloratura soprano. Both are Russians and had sung leading rôles together at La Scala, which was the scene of their first meeting. They lost track of each other when Mr. Arensen departed to fill an engagement at the Imperial Opera at Berlin and the soprano was summoned back to Russia.

The war's declaration virtually marks the beginning of the dramatic Arensen story. The tenor was still singing at Berlin and also at Vienna; Mme. Legat soon devoted herself to nursing at the Russian Hospital at Monte Carlo. Mr. Arensen, being a Russian, was seized and interned. All other appeals failing, the singer sent a letter to the Kaiser himself, before whom Mr. Arensen had frequently sung. The Kaiser released the tenor after the latter had signed an oath in German and Russian, vowing that he would never take up arms against the Central Powers or their allies. He was also to go to America as soon as conditions permitted.

Mr. Arensen had barely trodden French soil when he was halted by a frontier guard. His misfortunes now began anew. The French Government put him under strict surveillance. His associations with numerous prominent Germans were widely known, and the tenor's appeal to the Russian ambassador in Paris met with a cold reception. It seemed probable that he would remain practically a prisoner until the war was over. By a happy chance the tenor met a Russian soldier who, in the course of a



© Mishkin

André Enrico Arensen, the Russian
Operatic Tenor

conversation, told him that Mme. Legat was then at Monte Carlo, only a short distance away. Mr. Arensen lost no time in writing an appeal to his countrywoman and former colleague.

Marriage as Life Saver

Mme. Legat, herself a daughter of a Russian general, hastened to the embassy, where it was explained that Arensen's friendship in high German circles made it imperative that he be detained. Mme. Legat pledged her word that the tenor was a loyal Russian, but even that assurance was insufficient. Suddenly she said: "I'll give you the assurance of a wife; I'll marry him." The papers were signed and Arensen was free. All unconscious of the real lever which had worked his release, the tenor proposed to his rescuer and they were married just before sailing for the United States.

Mr. Arensen has sung at many important theaters, including Hamburg, Wiesbaden, Lisbon, Bergamo, Boston and New York. He possesses a large repertoire, which includes "Aida," "Tell," "Huguenots," "Queen of Sheba," "Carmen,"

"Trovatore," "Otello," "Tannhäuser," "Lohengrin," "Masked Ball," "Tales of Hoffmann," "Louise," "Francesca," and others.

BARRINGTON BRANCH HEARD

Southern Pianist Makes Deep Impression at New York Début

BARRINGTON BRANCH, piano recital, Comedy Theater, Feb. 18. The program:

Bach-Tausig, Toccata and Fugue D Minor; Mozart, Sonata in A Major; Chopin, Prelude in C Minor, Prelude in A Major, Prelude in F Sharp Minor, Sonata in B Flat Minor; Brahms, Ballade in D Minor; Gluck-Brahms, Gavotte (from "Iphigenia in Aulis"); Schumann, Aria from Sonata in F Sharp Minor; Debussy, "La Soirée dans Grenade" and "L'Isle Joyeuse"; Paganini-Liszt, "La Campanella."

Modest in demeanor and somewhat sombre in his musical interpretation, Barrington Branch, a young American pianist from the South, gave ample evidence of a serious purpose and a well-grounded training in his first New York recital. Mr. Branch is gifted with fine musical appreciation and an admirable technique, but a more joyous note in his playing and a freer play of fancy would be welcome.

As a personality, Mr. Branch is far different from the usual run of young pianists and commands respect. With the Bach-Tausig Toccata and Fugue and the Mozart and Chopin Sonatas, he won the attention of his hearers, but not until later in the program did they welcome him enthusiastically. After the "La Campanella" they stayed and demanded several extra numbers. H. B.

Elman, Rappold and Carpi Unite in Concert at Metropolitan

Making his second appearance of the season in a Metropolitan Opera concert, Mischa Elman proved a drawing card that jammed the big opera house on Feb. 18. Co-operating with the violinist were Marie Rappold, Fernando Carpi and the Metropolitan orchestra under Richard Hageman's masterful direction. Mr. Elman's impassioned playing of the Bruch G Minor Concerto evoked storms of applause, and after his later group he was forced to add five encores. Mme. Rappold sang the "Trovatore" arias from Carmen with lovely effect. A "Don Pasquale" aria as delivered by Mr. Carpi brought forth a tumult of approval.

BLANCHE GOODE TRIUMPHS

American Pianist in Orchestral Début
with Philharmonic



Photo by Arnold Genthe

Blanche Goode, Gifted American Pianist,
Who Scored as Soloist with the New
York Philharmonic at Northampton,
Mass., Last Week

NORTHAMPTON, MASS., Feb. 15.—Making her orchestral début, Blanche Goode, the young pianist, who is a member of the faculty of the music department here at Smith College, appeared last evening as soloist with the New York Philharmonic Orchestra under Josef Stransky.

Miss Goode performed Liszt's Hungarian Fantasy accompanied by the orchestra in a manner that brought her an ovation from the large audience which filled John M. Greene Hall. Technically her playing was very brilliant and rhythmical, and she displayed understanding and poetry. At the close of the piece she was applauded rousingly, being given eight recalls before the audience would let her retire from the stage.

The orchestra under Mr. Stransky's baton gave splendid performances of Tchaikovsky's "Pathétique" Symphony, Strauss's "Death and Transfiguration" and Chabrier's "España."



Photo © Mishkin

"Her voice is excellent, rich of timbre and of goodly range. She is an excellent artist and deserved the applause and flowers she received," remarked the New York Tribune after the Aeolian Hall Recital of

MARY JORDAN

Noted Contralto

On February, Eighth, 1917

Additional Critical Comments:

N. Y. Herald—Miss Mary Jordan, contralto, previously of the Century Opera Company was heard by a large audience in Aeolian Hall last night. Miss Jordan has one of the finest contralto voices on the concert stage. She sings smoothly and in good style in French, German and English.

N. Y. Evening Mail—Miss Jordan unquestionably has a beautiful contralto voice and her program last evening was an interesting one, including a group of Russian songs, sung in the original language.

N. Y. American—Miss Mary Jordan gave her annual song recital in Aeolian Hall last night. Her program was one of exceptional variety, comprising French songs, the English translations having been made by Miss Jordan.

N. Y. Evening World—Mary Jordan a lovely vision in pale blue, gave a song recital at Aeolian Hall last night before a large and enthusiastic audience. Miss Jordan's voice is gracious, and she won enthusiastic applause.

N. Y. Evening Sun—Mary Jordan sang two German songs last night at Aeolian Hall; they were Brahms and the audience liked them so much that she had to repeat the second of them, "Geistliches Wiegenlied." The vocalist had the assistance of Kurt Schindler at the piano and Sam Franko and his viola. In those numbers where

the three gave a concerted performance the effect was full of loveliness, it had to be with such a trio.

N. Y. Evening Globe—Miss Jordan's beautiful voice was made known to us in the early days of the Century Opera Company. Last night she pleased her audience with an unconventional and well chosen program.

N. Y. Staats-Zeitung (translation)—Miss Mary Jordan gave her annual song recital in Aeolian Hall last evening, and there was hardly a vacant seat. Miss Jordan is a sincere artist. She sang German, French, Russian and English songs. The entire concert was beyond expectations and highly appreciated by everybody. With her superb tone she proved what can be accomplished in the art of singing. Her art is exquisite. She sang her Russian songs with splendid success especially two Little-Russian songs which rolled out of her mouth like pearls.

Brooklyn Eagle—In Aeolian Hall last evening Miss Mary Jordan, an excellent contralto, delighted a large audience with her numbers in her recital, with her voice and her finished style. Miss Jordan's numbers included compositions by Bibb, Brahms, Burleigh and Debussy. Some of the compositions in foreign languages being exceedingly difficult, demanding consummate mastery in delivery and receiving adequate interpretation.

Personal Address: 500 West End Avenue, New York

Telephone 9394 Schuyler

A. I. DAWSON, Secretary

BONNET PLAYS IN THRILLING FASHION

His First Performance on the Aeolian Hall Organ a Masterly Exhibition

Joseph Bonnet made his first appearance in Aeolian Hall, New York, on Tuesday afternoon, Feb. 13, offering an organ program of fine quality, which he performed as only a master of the instrument can. A group of old French masters, Du Mage's "Grand Jeu," a Clerambault Prelude and de Grigny's "Récit de tierce en taille," preceded a Bach group, the Chorale, "Aus tiefer Noth," and the D Major Prelude and Fugue.

M. Bonnet was at first ill at ease, for his instrument was none too familiar to him. After adjusting a cipher he played with little difficulty and gave a superb exhibition of what virtuosity on the organ means in the Bach fugue. He took it at a swift pace, a pace that seemed almost impossible to keep up. But the ending was just as fine as the beginning

and it was all rhythmic. And here is one of the distinguished French organist's strongholds. He has as fine and accurate a rhythmic sense in playing the organ as has any concert pianist on his instrument. A lesson for our organists, many of whom play it in such a timeless manner!

Franck's glorious A Minor Chorale (the third of the set) we have never heard played as M. Bonnet did it last week. Here was the real Franck revealed to us, the Maître Franck of St. Clotilde, the devout composer who lived for his God and his art. M. Bonnet knows the spirit of the greatest of French composers and his playing of his music disclosed it. How we should enjoy hearing him play the "Grande Pièce Symphonique"! Guilman's conventional "Marche Funèbre et Chant Seraphique" (a composition which is beloved of audiences and which, strangely enough, has in its second section a melodic relationship with "Die Wacht am Rhein"), the organist's own "Angelus du Soir" and "Matin Provençal" and Widor's Variations completed the program, to which was added at the close Bach's D Minor Toccata and Fugue.

M. Bonnet's own pieces are delightful *morceaux*; they are not as fine as his "Variations de Concert," nor some of his other larger works, but they are graceful and elegant. He is a concert organist of great worth, he plays with remarkable ease and from memory. Since most of our organists in America do not do this, it is indeed something to be thankful for in this case. The audience gave him a rousing reception and got a delightful extra after the Bach group in Padre Martini's canonic Gavotte. A. W. K.

MANNESSES DELIGHT MADISON

Wisconsin City Compels Recitalists to Add Encores to Program

MADISON, WIS., Feb. 13.—It is a matter for regret that there were even a few empty seats last evening at the sonata recital by Clara and David Mannes at Christ Presbyterian Church. They played the Brahms A Major Sonata with deep understanding. The César Franck A Major Sonata also made a tremendous appeal. An aria from Gluck's "Orfeo" was a delight. Such applause followed each number that the program was increased by Beethoven's Rondino, "From a Wigwag" and "What the Swallows Told" from Burleigh's fascinating Indian Suite, Schumann's "Prophet Bird" and Wagner's "Träume." On Sunday evening the Manneses played to an intimate gathering at the home of Mrs. Romanzo Bunn in North Carroll Street.

Another interesting recital was that given last week by Marie Herites, the Bohemian violinist, and Edith M. Bowen, pianist of Madison. Mme. Herites is playing this month at Cedar Rapids and Mrs. Bowen has been engaged to play before the Musical Arts Federation in Milwaukee. A. VON S.

The Federation of Women's Clubs has engaged Christine Miller, the American contralto, for a concert to be given on March 26 in Springfield, Ohio.

ALL-BEETHOVEN RECITAL by ETHEL NEWCOMB

Pianist

at Aeolian Hall, New York on Feb. 8th

wins praise from the critics



The New York Reviews of Feb. 9th say:

THE TIMES:

"She has not played better than she did yesterday afternoon at a recital in Aeolian Hall which she devoted to three sonatas by Beethoven, Op. 26, No. 1; Op. 2, No. 3, and Op. 57. She approached them with freshness of view, as something vital and in themselves expressive. Her playing of them was a sympathetic interpretation, free from the baleful effects of the routine and the mechanical. Her tone is excellent as is her rhythm and her conception of phrasing and the exposition of formal beauty, in its larger outlines as in its details. Miss Newcomb's playing was heard with pleasure by an audience of considerable numbers."

THE SUN:

"Throughout her playing she showed an intelligent appreciation of her subject."

THE TRIBUNE:

"Miss Ethel Newcomb is no stranger. She is a well grounded musician, possessed of an ample technique, and what she does is always worthy of consideration. . . it was sound, unaffected and well considered. A good sized audience showed warm appreciation."

THE AMERICAN:

"Miss Newcomb made a favorable impression by her musicianly reading, the commendable manner in which she manipulated the brilliant passages, and her fine exhibition of dramatic accentuation."

Management:

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John Colville Dickson

CONDUCTOR OF

HAYDN CHORAL UNION

Pittsburgh, Pa.

January 16th,
1 9 1 7.

My dear Miss Heyward:

Now that the rush of the Yuletide is over, I want to express my admiration for the good work you did in our MESSIAH.

I was glad you had been coached in the Tradition of the Oratorio, that is first with me; then I was delighted with the fact that you have been taught to use your head voice to such good advantage - for that is nearly a lost art in this day of shouters.

I hear on all sides words of praise for your work, indeed some thought you the particular star of the evening. Some time we shall want you to appear with the Haydn Choral Union, when we can use you in a different capacity.

Wishing you great success, I am,

Truly yours,

John Colville Dickson

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DECLARES SONG COMPOSERS NEED THOROUGH TRAINING IN PHONETICS

**Etta Hamilton Morris Takes
Musicians to Task for
Careless Settings**

THAT human experience is the fount of inspiration—at least in so far as it pertains to song-writing—appears to have been discountenanced by Etta Hamilton Morris, who feels that by all odds the most pulsating war song in her collection is the effusion of a lady who has never seen a battle outside of the motion pictures. To those who fondly imagine that emotion plays a supreme part in the creation of an artistic work, testimony must be given of the incalculable importance of "grey matter."

The enterprising director of Brooklyn's Philomela Club, Mrs. Morris, upon being interviewed at her studio, cited Gertrude Ross's "War" as a case in point. Incidentally, Mrs. Morris has been active in behalf of American women composers and takes exception to Walter Damrosch's statement that women are not distinguished for art creation. One of the first to give "all-American programs," the soprano has taken a step further in behalf of her disparaged sex, having presented before the Gamut Club a program entitled "Songs of American Women." Proof of the importance of this event was provided by the presence of many of the women whose songs were sung, including Mary Helen Brown, Fay Foster, Anice Terhune, Lily Strickland, Lola Worrell, Marion Bauer, Harriet Ware, Florence Turner-Maley and Floy Little Bartlett. For several years Mrs. Morris gave lecture-recitals in the East, featuring such American composers as MacDowell, Nevin, Damrosch, Clough-Leigher and Spross.

Mrs. Morris championed the cause of intelligible English earnestly. "One of the chief reasons why so many songs of native writers fail to strike fire is that too many notes occur on wrong vowel sounds, for which the blame is more often the composer's than the lyricist's. Climaxes are lost, nuances vanish and delicate meanings are wasted. Composers need a thorough study in phonetics. Con-



Etta Hamilton Morris, Well-Known Soprano and Teacher of Brooklyn

cerning this fault, I have observed less of it among the spontaneous writings of those who have never studied harmony than among the more erudite class of composers."

Sang at Camp Meetings

Mrs. Morris received her early training at Hackettstown and Syracuse University, studying music at the latter institution with Unni Lund. Later she took up vocal instruction with Oscar Saenger and for seven years was a pupil of Laura Moore, whose teaching ability she values highly. Coming from an old Methodist family which numbers two bishops and a minister—the latter her father—it was not unnatural that the soprano should have begun her career by singing at camp meetings. Until a recent date Mrs. Morris occasionally appeared under such auspices, not deeming open air singing harmful for the voice if one is careful not to force the tones. Her careful dic-

tion she considers a helpful factor in this field.

Despite the demands of concert work and teaching, Mrs. Morris finds time to devote to the Philomela Club, recently recorded as the first of the numerous choruses to join the new Community Chorus of Brooklyn, which has more than 2000 members. The Philomela started twelve years ago in the Bushwick section of Brooklyn among the pupils of Mrs. Hermann Henrichson. By dint of tireless effort, Mrs. Morris has developed the club until its membership is representative of the entire borough. From the Pouch Gallery it has gone to the Bedford Branch Y. M. C. A., and finally to the music hall of the Academy of Music. Only six or seven of the original members remain. In no sense of the word is the Philomela Club a social organization; its aspirations are thoroughly musical, in this respect differing from nearly every choir of women in greater New York. The solo assistance of such artists as Albert Spalding and Percy Hemus has brought the organization to the notice of the concert-going public and the Philomela is to-day facing the dawn of a new prosperity. Its officers are, Mrs. Harold M. Kray, president; Mrs. Leslie H. Harlow, vice-president; Ethel M. Selover, secretary, and Margaret Martin, treasurer. G. C. T.

Mme. Samaroff-Stokowski Soloist with Husband in Albany, N. Y.

ALBANY, N. Y., Feb. 15.—A rare musical treat was afforded last night in Harmanus Bleecker Hall by the Philadelphia Orchestra, with Leopold Stokowski conducting and Mme. Olga Samaroff-Stokowski, pianist, the soloist. Mr. Stokowski conducted without a score and his work aroused the greatest admiration of his audience. Tchaikovsky's Concerto in B Flat Minor, with Mme. Samaroff the soloist, was given a masterful performance. H.

Trio de Lutèce Aids St. Louis Chorus

ST. LOUIS, MO., Feb. 17.—The Apollo Club concert presented the Trio de Lutèce, headed by George Barrère, Tuesday night. The trio played two groups and Mr. Barrère played several flute solos. Mr. Kéfer, 'cellist, and Charles Salzedo, harpist, also gave great pleasure. The club sang in spirited fashion under the direction of Charles Galloway. H. W. C.

RIEGGER LAYS ASIDE BERLIN BÂTON TO RETURN HOMEWARD



Wallingford Riegger, the Talented American Conductor

It has been learned by MUSICAL AMERICA that Wallingford Riegger, the American conductor, expects to leave Berlin as soon as possible and return to this country. It had been his original intention to return late in the spring, but the diplomatic break with Germany caused him to change his plans. Mr. Riegger has spent about six years abroad, conducting opera as well as orchestral concerts. This season he has been conducting the symphony concerts of the Blüthner Orchestra in Berlin, which organization he has led for several seasons. It is one of the leading orchestras of Berlin and it is believed that Mr. Riegger is the first American conductor engaged to direct its regular symphony season. Mr. Riegger has not yet decided whether to remain in New York next season or to accept a call from some other city.

GIVE MUSIC TO MAINE COLLEGE

Form University Chorus and Orchestra Under Mr. Sprague

BANGOR, ME., Feb. 16.—Under the direction of Adelbert W. Sprague, musical director at the University of Maine, Orono, a college orchestra of twenty-five pieces has been organized and a university chorus is now in the process of formation, the object of the latter being to bring faculty and students in closer touch with one another. By another season it is hoped that it may be possible to give some concerts by the combined chorus and orchestra. It is planned to have the chorus study the music of the Maine Music Festivals, under Mr. Sprague, and take part in the annual Festivals held in this city.

Before a large and appreciative audience, the final chamber music concert given under the direction of Mrs. Frank L. Tuck was held last evening at the Colonial Apartments. A fine program was given by the string quartet composed of Ellery F. Tuck, first violin; James McCann, second violin; Roland F. Sawyer, viola, and James D. Maxwell, violoncello. Mrs. Frank L. Tuck and Teresa Tuck were the accompanists. J. L. B.

Serato Coming Next Season

Arrigo Serato, the Italian violinist, who made his first American concert tour in 1914-15, has informed his manager, Annie Friedberg, that he is now free from military duties and that he will arrive in America for his second concert tour in the early part of next winter.



MARTHA PHILLIPS LYRIC SOPRANO

Martha Phillips' recital proved to be one of the pleasing incidents of the season. Her voice is one of uncommon natural beauty. It combines the airy quality needed in coloratura singing with something of the larger fullness of the lyric soprano. She is an artist of sound training, of valuable experience, of healthy tendencies and it may be added that her personality has pronounced charm.—N. Y. Sun.

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New York, February 24, 1917

GATTI-CASAZZA'S TRIUMPH

The announcement in the last issue of MUSICAL AMERICA to the effect that from all present appearances it looked as though the Metropolitan season would show a distinct profit, though, perhaps, the figures given were somewhat excessive, is a distinct triumph for the management of Giulio Gatti-Casazza.

It is, of course, possible that events may occur which may reduce the surplus, perhaps wipe it out, before the close of the season. That it has been possible to maintain the high artistic standard which prevails at the Metropolitan and yet come out at the end of the season without the usual deficit is of far-reaching importance.

In the first place, it shows that the public have given opera of the highest type sufficient support to maintain it, which is also a tribute to the broad, catholic spirit shown by the management, for the public would not have given this support had not the management presented a program which included not alone works of the old schools, but of the new, and, indeed, works of the composers of all the different nationalities.

There are, however, other features to the situation whose importance cannot well be over-estimated. The fact that a profit has been made goes far to offset the contention that opera is, after all, a purely artificial entertainment, sustained not on account of its intrinsic value, but for social rather than musical reasons.

To our thinking, however, the greatest value and most significant importance of Signor Gatti-Casazza's success is that it removes from the opera-going public, which has been paying heavy prices for its seats, the stigma that, when all is said and done, but for the bounty of a few public-spirited multi-millionaires, who annually put their hands into their pockets to meet the deficit, there would be no grand opera at all!

Finally, the fact that Signor Gatti-Casazza has been enabled to make this splendid showing will go far to hearten others who are engaged in giving opera. It announces to the world that the time has come when it is no longer true that the giving of opera means inevitable bankruptcy for those who undertake it.

EDUCATING IGNORANT MUSICAL SINNERS

A great deal of poppycock has been aired during the past few weeks in that open forum of epistolary abuse of the New York Philharmonic into which the Sunday musical page of the *Times* seems to have resolved itself. However, in point of simon-pure silliness, nothing has quite attained the grandeur of the letter which appeared there last Sunday, written by a person named Ernst Bystrom, who inhabits Brooklyn. As positing arguments that prove anything more than the foolishness of the correspondent the letter is obviously immune against serious discussion. But it does illustrate vividly to what lengths pedantry and a disposition to narrowness, mistaken as discipline, can lead individuals of an ingrown mentality. It goes far, also, to demonstrate the reason the untutored stand in such wholesome dread of those who proffer artistic enlightenment as though it were a bitter purgative, attended in its functionings with all manner of discomfort.

Briefly, Mr. Bystrom makes the following points: An organization like the Philharmonic should have a thorough musician for president, for then he would "better understand the aims of such a society, which are, or should be, the same here as in Europe." The society "should, of course, first be an educational institution." As such it should give as much of Bach, Haydn, Mozart and Beethoven as the time available for rehearsals will permit. Having been properly trained in the classic masters the public would be able to "enjoy and understand" Wagner and Liszt just as the educated musician does; and "the demand of such a public would then not be for an exclusively modern repertoire." Further, the Philharmonic "should be conducted by authority, which is necessary in all educational endeavors. The system which has developed musical Europe is good enough for us."

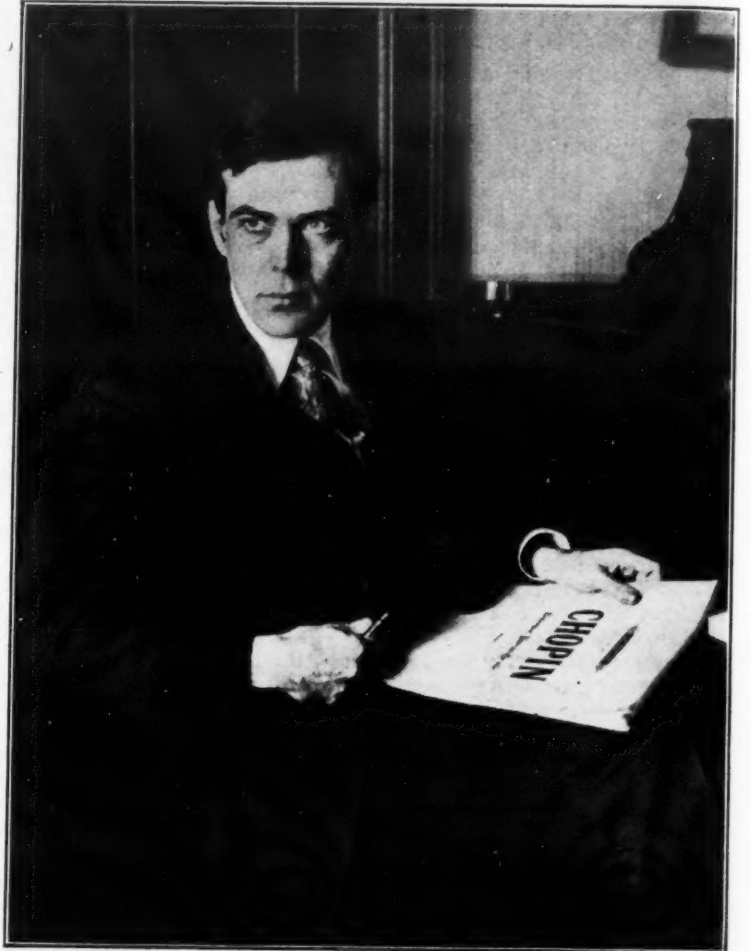
Of course, the local public is notoriously pigheaded, and in the Egyptian fog of its ignorance continues to extract a great deal of inexplicable pleasure from Wagner, Liszt and Tchaikowsky despite all the Haydn, Mozart and Beethoven that has been pumped into it by such orchestras as the Boston and New York Symphony for a period of quite some years. Surely if Mr. Bystrom has his doubts about Mr. Stransky's allegiance to the classic masters he can have none in regard to Dr. Muck's or Mr. Damrosch's. And yet the unkulturized barbarians who crowd their concerts have a discouraging way of enjoying Wagner, Liszt and Tchaikowsky when they hear them from these conductors quite as shamefully as the ignoramuses who make necessary the repeated display of the "All Seats Sold" placard in Carnegie Hall when the Philharmonic performs. Here is a condition unaccounted for in the Bystrom philosophy.

And then we all know how some intellectual musicians banded together at some remote day in Germany and made their compatriots musical by putting the cart before the horse! It goes without saying that the musical propensities of the Germans are the result of their system of musical organization. The contrary would be preposterous, would it not?

When in the course of musical events the American people come to realize that a symphony orchestra or an

opera house or a chorus or a string quartet or an individual singer or player is not a means of recreation and enjoyment but an institution for drilling learning (desired or otherwise) into thick skulls then shall the day of salvation dawn upon us and establish us musically in a state of grace like unto Mr. Bystrom's Europeans. But until our light so shines let there be devised a system of examinations to determine whether the amount of education absorbed during a season of classics is sufficient to promote us to the Mendelssohn, Schumann and Raff class to be held the next year.

PERSONALITIES



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John Powell in His Studio

John Powell, whose four New York recitals this season have stamped him indisputably as one of the greatest living pianists, is a man of astonishing mental versatility. His intellectual interests apart from music are manifold and he enjoys the friendship of some of the foremost scientists and statesmen of Europe. He has made some important researches and discoveries in the field of astronomy and on the strength of these has been signally honored by the foremost French astronomical society. Likewise, he has engaged in much deep study on the most vital phases of the negro question and spends much of his spare time in recording his ideas on the matter. As an artist and a musician, Mr. Powell is an uncompromising idealist.

Claussen—Mme. Julia Claussen began a strenuous concert tour this week, singing at Jamestown, N. Y., Feb. 19. Her tour will take her to New York for two concerts, one as soloist with the New York Symphony Orchestra; then she will tour the Pacific Coast, ending with a concert, March 20, with the Seattle Philharmonic Orchestra. From the Coast she will go to Detroit for an appearance with the Detroit Symphony Orchestra.

Hamlin—Among the notable successes earned with new American songs this season, George Hamlin has had two in Florence Turner-Maley's "I'll Follow You" and "Fields o' Ballyclare." The noted tenor sang these two songs for the first time at his first New York recital this season, winning so much favor with them that he had to repeat both of them. At his second New York recital he sang them as encores at the close of his program.

Garrison—Mabel Garrison, the Metropolitan prima donna, does not think criticisms of her voice as "small" are justified. "I don't suppose it is up to a youngster like me to criticize the critics," she said recently to a *World* reporter, "but it is not good criticism to say that a voice is small. It is like holding up a small carving, a little thing of great beauty, and saying, 'Ah, yes. It is beautiful, but it is not so large as that door.' For myself, I know that my voice is not a great big one. I am not a Wagnerian singer and never have hoped to be. My only concern is that what I have shall be as nearly perfect and beautiful as may be. There are plenty of rôles to which that kind of voice is suited."

Lambert—Alexander Lambert, the noted New York pianist and teacher, was especially gratified last week over the success of two American artists who have studied with him. Blanche Goode was the soloist with the New York Philharmonic, under Josef Stransky, playing Liszt's "Hungarian Fantasy," at Northampton, Mass., on Wednesday evening, Feb. 14, and Harriet Scholder appeared on Sunday evening as soloist at the Metropolitan Opera House, playing Liszt's A-Major Concerto. Both young pianists enjoyed conspicuous successes. Another Lambert pupil who is before the public prominently this season is Catherine Eyman, who has been pianist on tour with Mme. Matzenauer.

POINT and COUNTERPOINT

LET'S record a new use for music. In these blizzardous days it may be employed instead of steam heat. At least, so Karleton Hackett of the Chicago *Evening Post* declared when he heard Arthur Shattuck play the "Walküre" Fire Music with the Windy City mercury at ten below zero. Said Mr. Hackett, "To me, with my benumbed fingers and tingling ears, it had a gratefully warming quality." The Chicago critic added:

Yesterday afternoon Mr. Shattuck solved one mystery for me that has bothered me for years. I know how beastly cold it always is back on the stage in any kind of winter weather, and how a man could keep his hands in proper playing trim in those arctic regions always has been one of the incomprehensible things. Yesterday as I was going down in the elevator Mr. Shattuck stepped in, also on his way to the concert, wearing the heaviest of buckskin gloves and with a monstrous hot-water bag in his arms.

Later on, as I listened to the Fire Music, I, too, received great though vicarious benefits from that hot-water bag, for if he had not had it with him on the Illinois Theater stage, I am sure that he could not have made that fire music sound so warm and convincing.

Then if a pianist is to play Debussy's "Snow" realistically are we to infer that he must keep his hands on ice just previous to the recital?

Here are three variations on a well-worn theme:

Mr. Flatbush—"Did you hear my daughter sing last night?"

Mr. Bensonhurst—"Yes; I couldn't get my window shut."—Yonkers "Statesman."

"My daughter is a wonder at the piano," said the proud father.

"That's so, for wonders never cease," said the man who occupied the adjoining flat.—Boston "Transcript."

"Dad," said the eight-year-old of the family, "here's a book that says that Orpheus was such a fine musician that he made trees and stones move."

"Son," said father solemnly, "your sister Bess has Orpheus beaten. Her piano playing has made twenty families move out of this building in the last three months."

Andrew, a sweet-voiced Cockney chap, was chosen to sing in a London slum concert and obliged with "Kathleen Mavourneen." His enunciation of one line, "The 'orn of the 'unter is 'eard on the 'ill," jarred very much on the nerves of one man, who mentioned that Andrew really ought to put a few "aitches" in now and then.

"Garn!" said Andy, eyeing him with pity, "don't show yer ignorance—don't yer know there ain't no H in music? It only goes up to G!"

"That is the kind of cheap comment that, if it effectually discouraged Henry Ford from doing anything further to try to make the race a trifle human, you could forgive him for being effectually discouraged by."

This impossible sentence (which suggests that the writer of it was suffering from the effects of a jag) was written by a Mr. F. P. Adams and appeared recently in his Conning Tower department of the New York *Tribune*. As this department is largely devoted to excoriating the assaults on the English language made by the *Tribune's* contemporaries, "it is to laugh!"

Francis Moore, the pianist, while at the Josef Hofmann recital the other day, sat in front of two women who, by their conversation, were evidently *parvenus*. After the first piece the eminent pianist carelessly ran his fingers across the keys and one of the women exclaimed:

"See, he's practising for his next number!"

Here's the way the Lansing (Mich.) *State Journal* listed the morally pure

"Intermède Arabe" on an Arthur Hartmann program:

"Internude Arabe" (A. Walter Kramer)

"I played your lascivious piece," wrote the violinist to the composer, "but first borrowed a veil from my accompanist."

Let's hope that Daniel Gregory Mason, Arthur Whiting and other anti-Philharmonic propagandists don't run across a clipping from a Meriden (Conn.) paper which has this heading:

Noted Musicians Sleep in the Coop. Members of Great New York Philharmonic Orchestra Spend Night on Police Station Bunks Here

The solution of the mystery is that the hotels and rooming houses were overcrowded. Thus, the antis are unable to blame the incarceration upon the Philharmonic's playing too much Liszt.

Speaking of hotels, we read in the New York *Telegraph* that Alice Nielsen is to bar opera stars from a hotel which she is said to be opening in Maine. Here's the reason:

"Opera singers can't come," she says, "because they are impossible. I know because I am one myself. I don't want to be locked up in the Maine woods with temperament. Their only topic of conversation is themselves. They keep the windows shut for fear of catching cold. They are otherwise unlovely. The only exception is that best-natured person in the world, Caruso. All others are banned."

W. Perceval-Monger vouches for these two:

Gwenyth, the little daughter of Merlyn Davies, the Welsh-Canadian tenor, is already a student of the piano in spite of her five years, but she has not yet mastered all the technical terms. Her father is at present her teacher, and he cautioned her recently to "Watch her pause" while playing. "Mother says I mustn't call them paws, but hands," replied Gwenyth.

Zabeta Brenska, the mezzo-soprano, relates that among her recent gifts was an ermine coat which she decided must immediately be taken for a walk on Fifth Avenue. A news photographer soon espied the young artist and asked her to pose for a picture. Mme. Brenska considered that her voice and certainly her face ought to be "included" in the deal, but the photographer assured her, with cheerful discouragement: "Oh, I don't care about your voice, and you can turn your face from the camera. I want a picture of that coat for my fashion page!"

A. Walter Kramer's attention is hereby called to this bit from "Monty" Hansford's editorial column in the *Console*:

"A. W. K., reviewing R. Nathaniel Dett's chorus, 'Music in the Mine' (*Musical America*, Jan. 13), says of the directions to 'tap on light steel bars' now and then in the score, that this is a Percy Grainger influence. Gosh! Can't we even imitate a coal-pick or hammer without Percy standing sponsor to the innovation? Next thing we know, the sounding of a steamboat whistle in a movie will be credited to Grainger's influence, and at last discovered as a highly original sound, never noticed before he came to tell us that such a thing actually existed, and only needed the introduction of air through a tube to realize the longed-for result. We confess to coming under Grainger's influence ourselves, particularly in the matter of jumping tennis nets, but heaven forbid that he should be saddled with the Anvil Chorus; neither the buck and wing, the double shuffle, pigeon-wing, nor hoe-down should claim him as their own. Friend Grainger has just come over and gently told us that all these things have a movement of their own; and that's all."

You composers, don't you wish you had the resources for bringing forward your music that is possessed by the newest debutant in your ranks? We refer to James K. Hackett, the actor-manager, who has suddenly burst forth as a composer. Being the proprietor of the Criterion Theater in New York, he has the *entracte* music for "Johnny Get Your Gun" made up of his own pieces.

The first one of these is a March, "La Belle Canada." Throughout its length the cymbals maintain a constant "zamazam." Up spake a girl behind us:

"That piece is very cymbal!" Nor could we blame her.



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GIVE ALICE NIELSEN A CORDIAL WELCOME

Soprano Heard with Hahn Chorus in Attractive New York Program

ALICE NIELSEN, the soprano of the Metropolitan Opera Company, sang before an exceedingly large audience in the Astor ballroom as soloist with the New York Mozart Society on the occasion of the second private concert of the season, Wednesday evening of last week. The choral society, under the able direction of Carl Hahn, also had the assistance of an orchestra and Charles Gilbert Spross, accompanist.

Miss Nielsen was still suffering from the after effects of several weeks' illness with bronchitis, and, considering the conditions under which she sang, she deserves the highest commendation. Her offerings included these numbers:

"Ouvre Tes Yeux Bleus," Massenet; "Wiegand," Brahms; "Matinata," Leoncavallo; "Der Schmied," Brahms; "Mandoline," Debussy; "Vergebliches Ständchen," Brahms; "Komm lass uns spielen," Bleichmann; "The Lark Now Leaves Its Wat'ry Nest," Horatio Parker; "The Angels Are Stopping," Rudolph Ganz; "The Weathercock," Liza Lehmann; "Deep River," H. T. Burleigh; "The Awakening," Charles Gilbert Spross, and Waltz, "Il Bacio," Arditi.

The potency of the spell which Miss Nielsen always casts over her audience was scarcely lessened by the unfortunate vocal conditions with which she had to contend. She was able to sing over her cold in the upper register, and the great beauty and sweetness of voice was many



Photo by Moffett

Alice Nielsen, Noted American Operatic and Concert Soprano

times in evidence. The song by Mr. Ganz, composed for and dedicated to Miss Nielsen, is a beautiful work. It was given here for the first time, and was well received by the audience, which was generous in its applause, recalling Miss Nielsen many times and demanding encores.

Melba to Sing with Chicago Opera in Autumn, Is Report

Mme. Nellie Melba, the famous soprano, who is now in Honolulu, has been engaged by Cleofonte Campanini, manager of the Chicago Opera Company, to sing *Marguerite* in "Faust" with Muratore on the autumn tour of the company next season, so it is reported. She is also to appear with the company in Chicago at a few regular performances.

Muck in Fourth Washington Concert

WASHINGTON, D. C., Feb. 17.—The fourth program of the season by the Boston Symphony Orchestra, Karl Muck,

conductor, under the local management of Mrs. Wilson Greene, presented the Beethoven "Eroica," given with beautiful shading and brilliancy; "L'Après-Midi d'un Faune," Debussy; the Overture to "The Bartered Bride," Smetana, and the tone-poem, "Don Juan," Strauss.

W. H.

A cable to the Associated Press from Paris states that all orchestras in the hotels and restaurants of the Riviera have been prohibited from playing, the New York *Herald* reports in its war news of Feb. 17. An order to this effect has been issued by the prefect of the Riviera region after consultation with the managers of the places affected.

G His first oratorio
R performance in
A New York an
V UNQUALIFIED
E TRIUMPH
E
As
"Elijah"
with
Oratorio
Society of
New York at
Carnegie Hall,
on
February 13th

The New York Critics say:
Herald, Feb. 14:
Louis Graveure Wins Chief Honors
Among Soloists

"To Mr. Graveure went the honors of the evening. His splendid bass voice, rich and sonorous, added much vitality to the performance. He sang all his lines with distinction."

Times, Feb. 14:
"There was high artistic value in the performance of Mr. Louis Graveure as Elijah. His voice and style have often been admired in the song recitals he has given here in New York. It is a voice of splendid metal; one with the freshness and vitality of youth, of vibrant power and expressive possibilities, and his manner of singing gives him full command over its resources. His conception of the part was highly intelligent. His singing of it was genuinely impressive, in all the different moods in which the prophet is presented."

Tribune, Feb. 14:
"The solo parts were all adequately taken, and one, that of Elijah himself, superbly taken, Louis Graveure was the Prophet. His diction is beautifully clear, his authority absolute. His fine voice and exquisite breath support carried his audience beyond the bounds of mere polite enthusiasm."

American, Feb. 14:
"Louis Graveure sang the music allotted to the Prophet and invested his declamations and arias with superb and sonorous intonation. Moreover, his reading was convincingly dramatic and his enunciation a pattern of clarity."

Sun, Feb. 14:
"The title rôle was sung by Mr. Graveure with impressive dramatic power."

Evening Post, Feb. 14:
"Mr. Graveure gave a noteworthy impersonation of the Prophet. His work in the declamatory passages and the difficult 'It Is Enough' was of a very high order. His diction was fine, his enunciation of the best, and his really remarkable breath support enabled him to give a performance that has not been equalled here in recent years."

Evening World, Feb. 14:
Graveure Sings a Notable Elijah
"It was made especially notable by the splendid pronouncement of the music of the name part by Louis Graveure. In voice, in declamation, in enunciation and in the maintenance of the approved oratorio manner we have heard nothing like it for years. He struck the right note at the beginning in 'As God the Lord of Israel Liveth,' maintained it in all his solos and was overwhelmingly eloquent in 'Is Not His Word Like a Fire?' and in 'It Is Enough.'"

Globe, Feb. 14:
"By far the best of the soloists was Louis Graveure. In the part of Elijah he showed both the thorough understanding of the demands of the words and the music and the ability to express that understanding to his hearers which are essential to an effective performance. His voice, as we all know, is fresh, rich and vigorous. His treatment of the part of Elijah had dignity, variety and dramatic force, and it had also that stirring quality which was lacking in the other soloists."

Steinway Piano

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Aeolian Hall, New York

VIOLINIST HEYMAN UNIQUELY HONORED

Masquerade of Famous Musicians
Devised for Him by San Francisco Bohemian Club

SAN FRANCISCO, Feb. 10.—When Sir Henry Heyman, the popular dean of the San Francisco violinists, stepped into the banquet hall of the Bohemian Club last Tuesday evening, a birthday dinner in his honor having been arranged, he was astonished to behold at the richly decorated table his old friend, Paderewski, with Saint-Saëns seated next to him and Leoncavallo and David Bispham just beyond, while a dignified and handsome man who completed a noteworthy group was clearly the double of Sir Henry himself. About forty others were present.

It was a well contrived affair, this masquerade of the notables, which had been inspired by the fact that Sir Henry had banqueted Saint-Saëns, Leoncavallo and Paderewski in that very room, just as he entertains many other world-known musical visitors.

Uda Waldrop had made himself up very satisfactorily to represent Paderewski. Richard M. Hotaling, the actor, impersonated Leoncavallo. Dr. Henry I. Weil was the Saint-Saëns and Ralph Phelps the Bispham. Haig Patigian, the sculptor, played the Sir Henry rôle to perfection.

Paderewski, in the person of Waldrop, played some piano numbers that were well received. Speeches were made in characteristic manner by the Saint-Saëns and the Leoncavallo, and the impersonator of Sir Henry replied. The "Pagliacci" Prologue was sung by Henry L. Perry with the Leoncavallo accompaniment, acted by Hotaling at the piano in view and well played by Waldrop on another piano that was screened from sight by a large bank of flowers. Bispham sang "Danny Deever" in response to general clamor. A violin solo by Sir Henry's double proved one of the amusing features of the program, though not musical. As Sir Henry's title had been conferred upon him by King Kalakaua, a hula hula dance was performed by George Hamersmith as an Hawaiian tribute. A cartoon of Sir Henry surrounded by the celebrities was presented to the guest of honor by Pedro J. Lemos, director of the San Francisco Art Institute.

With the fun of the program concluded, speeches in compliment to the guest were made by Charles K. Field, Edward H. Benjamin, Alfred Hertz, Frank P. Deering, William H. Crocker and others, expressing appreciation of what had been done for the club by Sir Henry, and the latter made reply in his usual modest way. A telegram from William Sproule, president of the Southern Pacific Railway and head of the San Francisco Musical Association, conveyed regret that he was unable to be present.

THOMAS NUNAN.

FOURTH MARKEL MUSICALE

Varied List of Artists on Program in New York Series

The fourth Markel Monday-Morning Musicale at the Plaza Hotel, New York, on Feb. 19 enlisted the services of Mrs. Alexander Bloch, pianist; Alexander Bloch, violinist; Mme. Robert Toedt, soprano, and Baroness von Rottenthal, interpretative dancer. A large gathering welcomed the artists cordially.

Mr. and Mrs. Bloch played the Mozart E Flat Major Sonata for violin and piano in musicianly fashion. Mrs. Bloch was heard in a group of piano numbers by MacDowell, Ravel and Mendelssohn, and Mr. Bloch played a group of violin solos by Paul Juon, Hubay, Chopin-Auer and Vieuxtemps. Both artists were obliged to give encores and delighted their hearers.

Mme. Toedt sang Rabey's "Les Yeux," with violin obligato, and songs by Debussy, Bleichmann and Loepke. Her clear soprano voice and her excellent interpretations won her generous rounds of applause. As an encore she sang La Forge's "To a Messenger." George Falkenstein was her capable accompanist.

An attractive feature was the dancing of Baroness von Rottenthal, who interpreted Moszkowski's "Love Waltz," the "Thais" Meditation and a Folk Dance by Spielter. N. Valentine Peavey was at the piano in the dancer's numbers and acquitted himself splendidly.

H. P.



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represent Maud Powell or me and that they have no authority to make engagements for that artist.

H. Godfrey Turner

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SAN FRANCISCO EXAMINER: Mrs. Williams, who sang the soprano role, has a lovely voice. She delighted her hearers. "Hear Ye, Israel" was admirably sung.

ITHACA N. Y.—CORNELL (UNIVERSITY) DAILY SUN: Grace Bonner Williams possesses a beautifully delicate soprano voice and was accorded the most enthusiastic reception of any singer in Ithaca in some years.

BOSTON TRANSCRIPT: Mrs. Williams sang with her trained voice of resonant and sustaining powers.

BOSTON DAILY ADVERTISER: Grace Bonner Williams, soloist of the evening, only confirmed her reputation as a singer of experience and intelligence. Hers in a high voice, clear and well controlled.

Address, 120 Boylston St., BOSTON, Room 1011



FANNING SOLOIST FOR HAARLEM PHILHARMONIC

Baritone's Rare Artistic Qualities Strikingly Set Forth—Gruppe Likewise Scores Success

For the fourth musicale of the Harlem Philharmonic Society of New York, given in the Astor Gallery of the Waldorf-Astoria on Thursday morning, Feb. 15, Cecil Fanning, the sterling baritone, and Paulo Gruppe, the Dutch 'cellist, were the soloists.

Mr. Fanning opened his program with the familiar Grétry air from "Richard Coeur de Lion," singing with it some Schubert and Schumann songs and closing the group with Loewe's "Erl-king." Then he gave three Grieg songs in English, winning a repetition on "With a Water Lily," Hermann's "Der Alt Herr" and Haile's "Teufelslied." A rare artist is this American baritone, who throws himself completely into his work, seeking out the profound moments in his songs with an intensity and sensitiveness of interpretation that is extraordinary. He made the Loewe song vital, convincing his hearers that there is really a place for it in the literature, despite Schubert's master setting of the same Goethe poem. There was abandon in his delivery of the "Teufelslied," a quaint pictorial charm in his interpretation of the Hermann.

A final American group presented Mr. Fanning glowingly in A. Walter Kramer's "A Lover's Litany," which he sang for the first time on this occasion; Gertrude Ross's "The Cusha Bird," a setting of one of the baritone's own poems; Willeby's "I Mind the Day," Clay's "Sands of Dee" and Francesco De Leone's "March Call." His diction was clean and distinct and he was applauded heartily. H. B. Turpin, his co-artist, played the accompaniments artistically on a piano which caused a delay in the program when its pedals flew off in the first measures of one of the songs.

Mr. Gruppe made a favorable impression in a de Fesch Sonata, pieces by Huré, Sinding, Lalo, Cui, Popper and Saint-Saëns, to which he added the slow movement of the Schumann 'Cello Concerto as an extra. Theodor Henrion's piano accompaniments were a feature of this portion of the program.

A. W. K.

One of Sir Edward Elgar's first appointments, according to London *Tit-Bits*, was as bandmaster of a local lunatic asylum, in which he used to conduct an orchestra composed of the attendants.

Church and Organ of Sugar at Organists' Dinner



Portion of the Banquet Hall During the Dinner Given to Joseph Bonnet, the French Organist, by the Alumni of the Guilman Organ School

AT the dinner given in honor of Joseph Bonnet, the distinguished French organist, an account of which appeared in *MUSICAL AMERICA* last week, interesting features were two exhibits fashioned entirely from sugar. One was modelled after the exterior of the Church of Saint-Eustache in Paris, of

which M. Bonnet is the organist. Another showed the organ upon which M. Bonnet plays in this church. These miniatures are shown in the accompanying flashlight which represents only a few of the tables in the banquet hall of the Knickerbocker Hotel. At the center table will be recognized, seated directly in front of the sugar church, Marquis de

Polignac, leader in the movement to introduce French art in this country, and behind him, M. Bonnet and Dr. William C. Carl, director of the Guilman Organ School, the alumni of which arranged the dinner. On Dr. Carl's left is M. Liebert, consul general for France, and beside him is Otto H. Kahn, director of the Metropolitan Opera Company.

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Wheeling	Rome
Akron	New York City
Youngstown	New York City
Cleveland	Buffalo
Montreal	New York City
Boston	New York City
New York City	Galveston
Savannah	Dallas
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PHILADELPHIA LAD WINS VIOLIN CONTEST

Federation Honors for Youth of
Fifteen—Orchestra Medal for
Singers This Year

Bureau of Musical America,
10 South Eighteenth Street,
Philadelphia, Feb. 19, 1917.

THE violin contest for the State of Pennsylvania, inaugurated by the National Federation of Musical Clubs, was held recently in Presser Hall. First honors were won by Harry Monasevitch, a thirteen-year-old violinist. Mrs. Camille Zechwer, state chairman, was in charge. The judges were: Philip Goepp, Charlton Lewis Murphy, Helen Pulaski Innes, Hedda Van den Beemt and Walter R. Bardsley.

It has been decided by the various examining committees appointed by Conductor Stokowski of the orchestra for the medal which he has offered that they will present only a vocalist as a medal contestant this year, and next year an instrumentalist candidate. This arrangement has been made with the consent of Mr. Stokowski, who appreciates, as do all the members of the committees, the difficulty of comparing a vocalist and an instrumentalist. Candidates who intend to compete for the medal may obtain particulars by addressing Perley Dunn Aldrich, 1710 Chestnut Street, Philadelphia.

Sophie C. Heisch and Adelina P. Noar were the vocal prize winners in the contest given by the Philadelphia Music Club in the Aldine Hotel last Tuesday evening. Dorothea Neebe, pianist, who won in the recent contest of the National Federation of Musical Clubs held in Philadelphia, was again the recipient of the first prize in this contest. Helen Schoemaker and Winifred Gross received honorable mention.

Mischa Elman was heard in recital in the Academy of Music on Thursday afternoon. His rich, warm, sensuous tone, and masterful interpretations were again demonstrated. Philip Gordon at the piano gave valuable assistance.

Greta Torpadie, Swedish soprano, was the soloist at the second sonata recital given by Ben Stad, violinist, and Julius Leefson, pianist, in the ballroom of the Ritz Carlton Hotel last Monday morning. Miss Torpadie sings with admirable sincerity, disclosing a voice of exquisite quality which is especially rich and mellow in the higher register. Messrs. Stad and Leefson displayed their refined and sound musicianship.

Under the joint auspices of the Philadelphia Musical Bureau and the University Extension Society, the Schmidt Quartet gave a recital in Witherspoon Hall Tuesday evening. The offerings included Mozart's Quintet in E Flat Major, Grieg's unfinished quartet (op. posth), and that of Tchaikowsky in D Major, which was excellently presented. The quartet, composed of Emil Schmidt, Louis Angeloty, Emil Hahl and William Schmidt, was assisted by Anton Horner, French horn, and William Multer, baritone. Joseph W. Clarke was the efficient accompanist.

Camille Zechwer, pianist, gave the fourth in the series of illustrated musical talks in Witherspoon Hall Thursday afternoon. The recital concluded with a brilliant paraphrase by Mr. Zechwer, on Richard Strauss' "Till Eulenspiegel."

Lois Ewell, former soprano of the Century Opera Company, made her Philadelphia debut as a soloist at the second concert of the Orpheus Club given in the Academy of Music Saturday evening. Miss Ewell sang with splendid effect. The work of the chorus under the able direction of Arthur D. Woodruff was admirable. Sascha Jacobinoff, violinist, was again heard in several pleasing solos which he played in his usual highly artistic manner.

Angeline Jardine, soprano; Alice Fidler, contralto; Bernard Taylor, Jr., baritone, and Reba Stanger, cellist, were the soloists in a recital given under the auspices of the Cantaves Chorus in the rooms of the Orpheus Club Wednesday evening. The accompaniments were capably played by Bertha A. Lee.

Another recital of interest was that given by Charles Aiken, tenor, assisted by Norris J. Hodson, baritone, and Charlton Murphy, violinist, in the New Century Drawing Rooms last Wednesday evening. Both Mr. Aiken and Mr. Hodson possess voices of exceptional quality, and Mr. Murphy proved himself a violinist of rare attainments.

M. B. SWAAB.



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"The concert giver devoted part of her artistic scheme to six songs by Hugo Wolf. These were sung with authority and with that understanding of their inner meaning which is essential if the works are to make their true effect."

Chicago Herald (Felix Borowski)

"Miss Christine Miller, contralto, surrounds a beautiful voice with many other attractions. . . . There is a shimmer of technique over a line of musical repose. Obtrusive and dazzling, technique is a taint. Shimmering unobtrusively in the aura of Miss Miller's perfection, it is a tint and her big colors are mental, not glottal."

Chicago Examiner (James Whitaker)

"Miss Miller's singing was quite as joyous as the songs. Beginning with a fine voice of full, suave quality, she has solved every problem that confronts one in the art of singing, adding to that one of the most likable personalities on the concert stage. . . . She is a true musician."

Chicago News (Edward C. Moore)

"With a sincere devotion too seldom displayed in recital halls, Miss Miller subordinated her able craft in the production of the contralto voice to the desirability of collaborating with the composers, wherefore her artistic success, devoid of sensationalism, became the greater."

Chicago Daily News (Stanley K. Faye)

"One can scarcely exaggerate the educational value of the sincere, noble artistry of Miss Miller. Miss Miller's warm, lovely contralto is in good shape."

Chicago American (Herman Devries)

"Christine Miller gave a performance of the first rank with everything in it that means good singing."

Chicago Daily Journal (Edward C. Moore)

"One of the most acceptable of concert contraltos, not only because of her beautiful voice, but because of the intelligence with which she colors it."

Chicago Daily News (Stanley K. Faye)

Of the four soloists Miss Christine Miller was outstandingly the best. She has a high place among the brain vocalists of the country."

Chicago Examiner (James Whitaker)

"A straightforwardness and a beauty of tone that are in keeping with the best traditions of the oratorio."

Chicago Evening Post (Karleton Hackett)

"Miss Christine Miller was the star member of the quartet. 'He Shall Feed His Flock' she made a beautiful masterpiece of interpretation."

Chicago Herald (Felix Borowski)

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ASSAILS SELF-SATISFACTION AS FOE TO SINGER'S ADVANCEMENT

**Betsy Lane Shepherd Sees Evil
in Smug Content Caused by
Early Success**

BETSY LANE SHEPHERD, the American soprano, is representative of the earnest and indefatigable type of American singer which abhors the superficial and meretricious. She belongs properly with that faction whose devoted efforts have raised the native standard of singing to its present point of vantage, and whose outlook on their art consistently impels them to sacrifice personal ends to the maintenance of that standard. Mrs. Shepherd discussed her career, her views and her artistic training with a representative of MUSICAL AMERICA one morning last week.

"I am what may truthfully be described as an absolute American product," declared Mrs. Shepherd. "That is to say, I am an American whose training has been derived solely in this country. Both of my parents were gifted musically and I possessed from earliest childhood a good natural voice and sang constantly for sheer love of it. After I had studied singing only six months I secured a church position, and from that day to this I have steadily earned money with my voice. In fact, I am, I believe, one of the few fortunate singers who have from the very outset earned a great deal more with their voices than their training has cost."

"One of the greatest dangers besetting a singer is, to my mind, smugness," went on Mrs. Shepherd. "By that I mean simply that artists after scoring a few early successes are apt to become self-satisfied, feeling that their studies may now safely be abandoned. What is the result? Without the conscientious and assiduous care of a sensitive teacher the singer unconsciously falls into errors, which, while they may be negligible at the beginning, quickly develop into serious flaws which eventually undermine all that the master has labored to build up. No, I am fully alive to the importance of constant study regardless of the ap-



Betsy Lane Shepherd, Talented American Soprano

parent or even evident artistic finish that a voice may exhibit.

"To 'arrive' successfully I know only one counsel, and that is so obvious and oft-repeated as to be a threadbare platitude. Work unceasingly. There can be no other way. Money and influence can make a singer successful for a time, but the zenith is quickly reached and such an artist's vogue snuffs out like a consumed candle. One must incessantly sense and guard against the superficial and unworthy. My former teacher, the

late John Walter Hall, constantly impressed upon me the imperativeness of rising above mediocrity.

"I frankly give credit for the measure of success that has come to me to my teachers, which have been six in all. To my present teacher, Sergei Klivan-sky, I feel that I owe a special tribute. He has accomplished miracles for me and for my voice. My improvement and progress have been constant since I came under his tutelage. To my mind, his teaching stands for all that is easy and natural in the art of singing and his absolute confidence in my possibilities has been a great source of inspiration to me."

Mrs. Shepherd is at present under the direction of the Music League of America. B. R.

Gilbert's Luncheon for John Alden Carpenter

Harry Gilbert, the well-known accompanist and composer, gave a luncheon at "India House," New York City, in honor of John Alden Carpenter, the Chicago composer, on Wednesday, Feb. 14. The guests, in addition to Mr. Carpenter and the host, included Joshua A. Hatfield, Deems Taylor, Charles Hanson Towne, William Reddick and A. Walter Kramer. After luncheon Mr. Taylor, who has recently returned from a visit to the Verdun front, regaled the gathering with some authentic information about the campaign in France.

Boston Contralto Engaged for Danville Spring Concert

BOSTON, MASS., Feb. 16.—Harriet Sterling Hemenway, the distinguished contralto soloist of this city, has been engaged to sing at the spring concerts of the Choral Association in Danville, Va., on April 19 and 20. Mrs. Hemenway will sing in Rossini's "Stabat Mater," a work in which she has sung many praiseworthy performances, and miscellaneous numbers. W. H. L.

Aurelia Giorni, the brilliant Italian pianist, who is making his first American concert tour, is appearing as soloist with the Tri-City Symphony Orchestra at Moline, Ill., on March 12. On March 14 he is soloist with the Schmidt Quartet in Philadelphia, and will probably give a recital at the Ziegfeld Theater in Chicago on March 13.

BOS PLAYS SOLOS IN CULP RECITAL

**Singer's Accompanist Earns
Praise in Unfamiliar
Rôle**

JULIA CULP, song recital, Aeolian Hall, Feb. 15. Assisted by Coenraad V. Bos, pianist. The program:

"An die Heier," "Der Lindenbaum," "Lachen und Weinen," "Gretchen am Spinnrade" and "Lilanei," Schubert; Mozart, C Major Sonata, played by Mr. Bos; "Medieval Eventide Song" and "Sicilian Lullaby," Albert Spalding; "I'm Wearing Awa', Jean," Arthur Foote; "Deep River" (Negro Melody), arranged by William A. Fisher; "Indian Love Song," T. Lieurance. Piano solos—"Elegie," Rachmaninoff; "To Elsie," Beethoven; "Pierrette," Chaminade; played by Mr. Bos. "Meerfahrt," "An die Nachtigall," "Wiegenlied," "Der Schmied" and "Vergebliches Ständchen," Brahms.

In Mme. Culp's second New York recital of the season, given for the benefit of the Wilson Industrial School for Girls, Mr. Bos supplied his usual superb accompaniments and emerged for the first time on the concert platform as soloist. The same refinement and grace that mark his playing as the singer's aide, were features of his performance of the Mozart Sonata and Rachmaninoff, Beethoven and Chaminade numbers.

Mme. Culp's interpretation of the Schubert and Brahms songs are familiar to her admirers, many of whom attended on this occasion and welcomed her cordially. The Dutch *lieder* singer's art is invariably on a high plane, always touched with delicate play of fancy or permeated with dramatic intensity. There was particular interest in her group of American songs, with "Deep River," this time in its William Arms Fisher setting, the third version of the Negro melody heard this year; two Eugene Field poems gracefully set to music by Albert Spalding; Arthur Foote's "I'm Wearing Awa', Jean," and the colorful "Indian Love Song" by T. Lieurance.

The Culp enthusiasts rushed down to the platform at the conclusion of the recital and demanded the little "intimate" concert that the popular artist is habitually called upon to give. H. B.



BRILLIANT SUCCESS OF PERMELIA GALE IN Chicago Recital

Edward C. Moore, in the Chicago Evening Journal, Feb. 8th:

Permelia Gale, a Chicago artist who does not make as many appearances here as she ought, came to the Ziegfeld Theatre yesterday morning and gave a very agreeable song recital. She has many qualifications to make this branch of musical art pleasant, the chief among them being a voice of lovely quality. In its caressing quality and wide range it is capable of interpreting songs of a great many different varieties and doing them very well.

Felix Borowski, in the Chicago Herald, Feb. 8th:

Mme. Permelia Gale, who presented a recital of songs in Ziegfeld Theatre yesterday, brought considerable pleasure to the ears of the people who listened to it. Possessed of a contralto voice of rich quality, she has learnt to make it the medium of more than merely vocal tone.

It will be pleasant to hear Mrs. Gale again. It is not every singer who shows as much musical feeling and as much intelligence as she made evident at the concert which has been the occasion of this review.

Herman Devries, in the Chicago American, Feb. 8th:

Permelia Gale, recitalist at Ziegfeld Theatre under the management of Carl D. Kinsey, yesterday morning had an ample three-fourths of the qualities necessary fully to answer the requirements of a first rank concert singer. Her voice is of smooth, beautiful timbre, produced with ease, her diction especially in German and Italian is very clean, her power of expression is well mated with evident intelligence and the native feeling to prompt it; these, plus a very winning personality and a choice of songs both interesting and musically valuable, made her recital a very enjoyable hour. The character of Mrs. Gale's voice is more a lyric mezzo soprano than a contralto, and it is in the interpretation of songs requiring charm, tenderness, elegance and refinement that Mrs. Gale excels.

Stanley K. Faye, in the Chicago Daily News, Feb. 8th:

A contralto voice of wonderfully beautiful tone and of great artistic potentiality was revealed yesterday morning in Permelia Gale's song recital at the Ziegfeld Theatre. Exceptionally good taste in program making added further enjoyable qualities to the entertainment. Mrs. Gale's ability best showed itself in the "In the Evening" of Grondahl and the "Sad Twilight" of Giordano, where a legato applied to softly sustained phrasing gave sympathetic reproductions of the moods. These titles would be unfamiliar to any audience here. Of all the songs, most of them well worth hearing, scarcely half a dozen have been made familiar by concert singers and none of them has as yet become hackneyed.

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—Photo © Mlakkin

Basil Ruysdael

SEVENTH SEASON

LEADING BASSO

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CHARM IN MUSIC OF OUR FRENCH GUESTS

**Société des Instruments Anciens
Repeats Its New York
Success**

Nothing more unusual, individual or delightful has come to the attention of New York music-lovers this season than the entertainment supplied at the Little Theater on Thursday afternoon of last week by the Société des Instruments Anciens, which is now in America under the auspices of the French-American Association for Musical Art and which played here semi-privately some weeks ago before the Friends of Music. Henri Casadesus founded the organization which consists of a quartet of viols—ancestors of the present string family—and a harpsichord. Saint-Saëns is its president. Mr. Casadesus plays the viola d'amore and the other members of the little body are Messrs. Hewitt, Dubruille and Devilliers, and Mme. Régina Patorni.

The ensemble in point of smoothness, unanimity of co-operation and perfection of artistic achievement takes rank with such chamber music associations as the Kneisel and Flonzaley Quartets. In sheer charm and fascination of musical effect the tone produced by viola d'amore, quinton, viola da gamba and bass viol closely approaches that of the modern string quartet. Indeed, there are moments when the resemblance is almost complete. The chief difference lies in the thinner, more penetrating tone quality of the archaic instruments.

In conjunction with the viols, the harpsichord affords vastly more satisfaction than does a piano in combination with strings. There is a much closer kinship of tone and hence a far more successful amalgamation of timbres. Mme. Patorni plays this instrument with an amazing incisiveness of rhythm and command of its peculiar technique.

The program last week consisted of a delicious "Sinfonia" by Haydn for a quartet of viols and harpsichord; a Bach gavotte and Mozart's "Turkish March"

from the A major sonata, played by Mme. Patorni as solos; a Concerto for viola d'amore, by Asoli, and a lovely ballet suite by an eighteenth century French master, Monteclair. Some old French songs were contributed to the program by a soprano, Marie Buisson, who sang them most charmingly.
H. F. P.

YSAYE IN PITTSBURGH

**Violinist Receives a Hearty Welcome—
Brighton Choral Club Appears**

PITTSBURGH, Feb. 19.—Eugen Ysaye, the celebrated Belgian violinist, who has not been in Pittsburgh for several years appeared in concert here at Carnegie Music Hall last week and a large audience gave him a hearty welcome. He opened with Mozart's Sonata in D Minor, No. 30, and it was given a most enlightening reading. Some of the best offerings were compositions for piano and violin, with Maurice Dambois at the piano. In these numbers both artists won great applause. Geminiani's Sonata in D Minor was given a splendid rendition. Numbers by Ysaye which particularly pleased were "Rêve d'Enfant," a composition by the artist himself, and Chopin's Valse in E Minor. Earl Mitchell of Pittsburgh provided most acceptable piano accompaniments.

The Brighton Choral Club, which has been rising into great favor in Pittsburgh, gave a concert last week in the Brighton Road Presbyterian Church. The chorus sang under the direction of McClurg Miller, some of the participants being members of various church choirs of the city. "The Rose Maiden" was the offering. Mrs. Blanche George was the accompanist and the soloists included Mrs. Laura Hinneau, Dora Brian, Bessie Zimmerman and Mary Lee, sopranos; John Davis and Reese Thomas, tenors; and Herbert Love, baritone. The principal object of the chorus is to promote neighborhood music.
E. C. S.

**Stransky Players Afford Rare Pleasure
in Meriden (Conn.) Concert**

MERIDEN, CONN., Feb. 16.—On Thursday a rare concert was given in the Auditorium by the New York Philharmonic Orchestra. Conductor Stransky designed a delightful program made up of Goldmark's overture, "Spring"; Dvorak's "New World" Symphony; Tchaikovsky's "Theme and Variations," Op. 55; Wagner's "Siegfried Idyll" and Liszt's First Rhapsody. The director and his players deserved every particle of the lavish applause vented by the large gathering.
W. E. C.

**Thousand Persons Sing in Civic Concert
in Dunmore, Pa.**

DUNMORE, PA., Feb. 10.—In Dunmore High School last evening more than a thousand persons gathered to hear and join in the music of the sixth community concert conducted by Dr. Hoban, superintendent of public schools. The Erie Shop Band aroused the appreciation of every person present. Five choirs, under William Watkins, sang numbers arranged by Mrs. Martha Matthews Owens, director of music in Dunmore schools.
W. R. H.

WOMEN PLAYERS IN SYMPHONY CONCERT

**Soloists Contribute Particularly
Fine Features to New York
Society's Program**

Standing out in relief from the orchestral concert given by the Women's Philharmonic Society, at the Hotel Majestic, New York, on Thursday evening of last week, were the solo performances by two assisting artists, Marie Mikowa, pianist, and Mrs. William Croxton, lyric soprano. The concert, which was the first of the season to be tendered by the organization, under the direction of Madeline Hobart Eddy, brought out a good-sized and fashionable audience. Among the officers and guarantors and patronesses of the society are Mrs. Theodore Thomas, Mrs. James G. Blaine, Mrs. Edward Lauterbach and the Rev. W. W. Belinger.

The orchestral offerings of the evening were the "Jupiter" Symphony of Mozart, an "Andante Religioso," the composition of the conductor; the overture to Glinka's "Life for the Czar," instrumental settings of the Brahms "Wiegenlied" and Tchaikovsky's "Nur wer die Sehnsucht kennt" and the "Legende" of Friml and Tertius Noble's "Morris Dance."

The Symphony, while generally lacking unity and balance in its instrumental choirs, developed some pleasing moments, especially in the *allegretto* movement, the gracious themes of which were given sprightly exposition. The Glinka overture was acceptably given, while Miss Eddy's work, scored in conventional churchly style, was sympathetically presented by her colleagues of the orchestra and was welcomed with lively applause.

The other orchestral pieces, with Frances Eddy assuming the pianoforte passages, were given a conscientious reading by the conductor and, like their predecessors on the program, were warmly received.

A Chopin group, comprising the "Maiden's Wish"—the Liszt transcription—the Nocturne in D Flat and the G Minor Ballade, was Miss Mikowa's initial offering. In each of these she revealed decided artistry and poetic feeling. Her treatment of the Ballade, in particular, was marked by musicianly authority and delightful clarity of lyric outline. Her touch was infinitely delicate in the descent of scale. Her playing of the Chopin group did not give a hint of the dramatic fire and physical power for which opportunity was afforded her by the Liszt Eleventh Rhapsody, which concluded her second group, and to the applause following which she was obliged to respond with an encore. Dal Young's "Mélodie," the Campbell-Tipton "Legende" in E Flat Minor and Delibes's "Passepied" were her other numbers, each presented in admirable form and finish.

The pupil and now the assistant of Wager Swayne, with whom, up to the

outbreak of the European war, she studied in Paris, Miss Mikowa enjoys the distinction of having appeared three times with the Touche Orchestra in the French capital. Her elementary instruction was undertaken with A. M. Borglum of Omaha, Neb., where she has given several recitals that have been highly commended.

Mrs. William Croxton, the soprano soloist of the evening, was heard in the aria, "Deh vieni" from "Le Nozze di Figaro," and in English in Weckerlin's "Sunrise" and "The Fairy Pipers" of A. H. Brewer. Her Italian enunciation added to the delights of her floritura rendition of the Mozart aria, while the fragile nuances of the Brewer lyric were beautifully expressed. "My Lovely Celia" of George Monroe, sung in English, and the "Chanson Provençale" of Dell'Acqua formed her second group. Mrs. Croxton's presentation of the latter was marked by surety of coloratura execution, tonal warmth and a lovely phrasing of the French text.

The personnel of the Women's Philharmonic Society is as follows:

Belle Sigourney Schneelock (Concertmeister, First Violins—Elizabeth Armstrong, Cornelia Blaine, Maud Cruikshank, Ada Heinemann, Mary Elizabeth McCarthy. Second Violins—Leila Cannes, Anna Eddy, Helen Gerrer, Elsie Radler, Elizabeth Ruddell, Martha Mayer Thompson. Violas—Amy Robie, Melinda Rockwood. Cellos—Marie Eddy, Elfrieda Poehland. Flute—Gussie Blucher. Clarinet—Tillie Orenstein. Cornet—Hope Sloan. Piano—Frances Eddy.

The Thursday evening concert was followed on Saturday afternoon last by an informal musicale given in the Granberry studios in Carnegie Hall.
H. C. P.

Constance Purdy, the New York contralto, has been re-engaged by the Century Club of Wilmington, Del., for a recital there on March 20.

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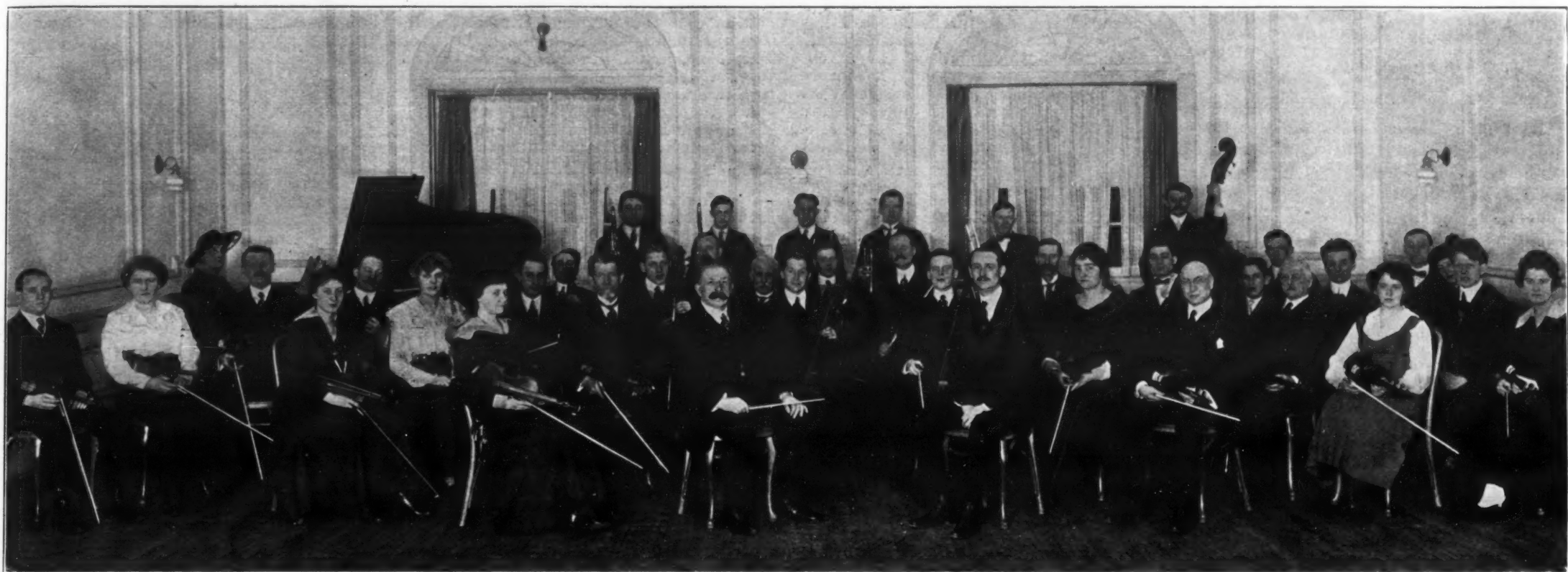
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EXPAND STRING QUARTET INTO AN ORCHESTRA



Members of the Mount Vernon Philharmonic Society, Theodore John, Conductor, at Rehearsal in the Westchester Women's Club, Mount Vernon, N. Y.

FIRMLY believing that good music was absolutely essential to the thorough development of their municipality and imbued with the sole purpose of rousing their fellow townspeople to higher ideals in musical activity, four men met one Sunday afternoon shortly over a year ago in a bungalow on the outskirts of Mount Vernon, N. Y., and organized a quartet. An agreement was made to aid in the fostering of community music and encourage musical talent to the fullest extent.

The four men, all musicians of more than twenty years' experience, were convinced that there was enough amateur material in that Westchester County city of 38,000 to form the nucleus of a good-sized orchestra and music-lovers to support it financially. The quartet practised regularly each week and accomplished surprising results in a comparatively short time. Then came a period of expansion. To-day the once little group is an orchestra of forty pieces and as the Mount Vernon Philharmonic So-

ciety has given one successful concert and is preparing for the second.

Fortunate, indeed, has been this community, and the orchestra in particular, to have as its conductor Theodore John, a former violinist with the New York Philharmonic Society, who has given willingly of his time and knowledge because of his great love of the work, and A. W. Dreyfoos, who, as chairman of the membership committee and one of the founders of the original quartet, has worked faithfully for the success of the organization. It has been no easy matter to round the amateurs into finished form and present the programs that are now attempted.

Support for Orchestra

Splendid support is being given the orchestra by music-lovers of Mount Vernon, who readily realized what an incentive the society would be in stimulating the desire for good music in the community. When it first became known about the city that this group was having enjoyable and interesting meetings once a week and that an able orchestra was being developed under the leadership of Theodore John and, furthermore, that all amateurs with ability to play an

instrument were welcomed, there was immediately a strong movement launched to further the orchestra's interests in every way.

Within a short time the orchestra had an active membership of about fifty men and women, young and old. Then in a few months several hundred residents of Mount Vernon were given an opportunity to listen to the results of their efforts in the first invitation concert—an invitation concert because the members wanted to be amateurs in every sense of the word, playing the music for the love of it, and not for the profit.

From quartet rehearsals in the home of Mr. Dreyfoos it soon became necessary to get the use of a large hall when the society expanded. The auditorium of the Westchester Women's Club was selected and there once a week the orchestra practises. The society believes that the best music requires the best surroundings.

The formation of the orchestra was brought about in an unusual way from a newspaper advertisement. A year or more ago Mr. Dreyfoos chanced to be glancing over the columns of a Mount Vernon paper when he came across a paragraph which read to the effect that

Mr. John was looking for a man who could play the 'cello and help complete a quartet he was trying to form to play for their own amusement. Mr. Dreyfoos, who for some time had had in mind the organization of a community orchestra in Mount Vernon and thinking this might be a favorable opportunity, answered the advertisement by calling Mr. John on the telephone. An appointment was made for the following week.

Seek Ten More Members

Mr. John was highly pleased with the idea and said he would be only too willing to give his services. The following week the quartet started rehearsals. Announcement was soon made that an orchestra was about to be formed and Mr. Dreyfoos was placed at the head of the recruiting committee. Through his able efforts fifty members were enrolled in the society as active members, besides a large number who have extended their hearty patronage. An effort will be made to get about ten more active members; one instrument missing is the bassoon.

At a recent meeting of the society officers were elected for the season as follows: E. H. Hufnagel, president; F. Kuhn, first vice-president; Mrs. H. N. Werner, second vice-president; William N. Nigey, secretary and treasurer; Theodore John, director; Alfred D. Wickes, concertmaster; Avery C. Neale, librarian; and A. W. Dreyfoos, chairman of the membership committee.

At present the orchestra is concentrating upon the study of a Mozart Symphony, while among the works they have in preparation are the overtures to "Faust," "Carmen" and "Lohengrin," a medley of Schubert classics and the Saint-Saëns "Deluge." B. B.

Ethel Leginska, the English pianist, will be heard in recital before the Contemporary Club of Newark, N. J., on March 20. This is her fourth appearance in Newark in two seasons.



Photo by Moffet

Old French Programs
Old English Songs
Songs of the Various Periods in Costume

Ante-Bellum Songs
Modern Songs

NELDA HEWITT STEVENS

SOPRANO

Excerpts from her New York and Boston Recital Notices:

New York Herald, December 13th, 1916:

A recital was given in the Thirty-ninth Street Theatre by Nelda Hewitt Stevens, who sings plantation songs. Dressed in the costume of 1860, with a stage setting to match, she sang ante-bellum songs in a way that interested her hearers.

New York Times, December 13th, 1916:

Nelda Hewitt Stevens gave her first recital here yesterday afternoon presenting a program of old plantation songs and negro spirituals. Her songs had considerable interest, especially those in which a too sophisticated harmonization had not led too far from the original atmosphere. She sings them well, and the 1860 costume made a charming and appropriate background.

Boston Herald, December 15th, 1916:

(Philip Hale)

Nelda Hewitt Stevens, soprano, gave her first recital in Boston yesterday afternoon. Mrs. Stevens, a Southerner, dressed in a costume of 1860 which became her, gave a most interesting entertainment. The songs were sung in an agreeable and unpretentious manner, while the spirit of each one was fully expressed.

Boston Evening Transcript, December 15th, 1916:

Costumed in hoop-skirts of the period, Nelda Hewitt Stevens sang some ante-bellum plantation songs most entertainingly in Steinert Hall. Mrs. Stevens was more than suited to her undertaking. She had the cordial and sociable manner of the South, a pleasing and efficient voice, and a close and lifelong acquaintance with the dialect and spirit of the songs. Mrs. Stevens in her own way can surpass any musical scientist and technician in the exposition of folk-songs. She communicates their true spirit.

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REFORMING CHURCH MUSIC IN CHICAGO

Hans Merx Working Out Elaborate Plan for Standardizing Catholic Services

Bureau of Musical America,
Railway Exchange Building,
Chicago, Feb. 18, 1917.

THE whole musical form of the Roman Catholic churches in Chicago will be changed under far-reaching plans worked out by Hans Merx, superintendent of church music in the Chicago archdiocese, numbering 400 churches. Archbishop Mundelein, himself an admirer of good music, engaged the well-known *lieder* singer, who has been director of music in the Cathedral of All Saints, Brooklyn, to undertake the task of standardizing the music. In some churches, where the pastors understand music, it has been a worthy part of the church service, but in others it has degenerated. Songs which are not spiritual in their appeal will be dropped.



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The two most interesting innovations are the revival of the Gregorian chant and the encouragement of congregational singing, which occupies so prominent a place in Protestant churches. Merx has compiled a hymn-book, with the sanction and encouragement of the Archbishop. Pope Pius X. made a sincere effort to eliminate from the churches music of a lighter and quasi-secular character, but, despite the labors on behalf of the Gregorian chant as the most dignified and truly representative music of the church, the reformation has never been thorough. Archbishop Mundelein's plan is the first systematic effort in behalf of the Gregorian chant and the rehabilitation of such stately forms as are found in the ancient music of Palestrina, Orlandus Lassus and a few others.

A college of church organists is part of the new plan. This is considered necessary for the correct use of the Gregorian chant, now widely misunderstood, and the maintenance of a more uniform musical service throughout the diocese. Women will be eliminated from the cathedral choir and from all other Roman Catholic churches where this can conveniently be accomplished.

The Chicago Musical College has asked for an injunction to prevent Mme. Marie Jung, formerly ballet dancer for the late Emperor Francis Josef of Austria-Hungary, from continuing to teach her class of dancers for her personal profit. Mme. Jung, who was a member of the faculty of the college, recently left and established a studio of her own. Her pupils went with her. The college wants her to return and take her pupils with her. Under her contract, she was entitled to sixty per cent of what the pupils paid.

Two of Howard Wells' artist piano pupils have scored successes recently as soloists. Mabel Lyons was soloist Sunday with Alexander Zukovsky's orchestra, playing Saint-Saëns' G Minor Concerto with the orchestra, and, as solo number, Liszt's Twelfth Hungarian Rhapsody. Ira Hamilton, director of music at the Senn High School, was soloist to-day with the American Symphony Orchestra, Glenn Dillard Gunn conducting. Mr. Hamilton played the Liszt E Flat Concerto brilliantly.

Howard Wells, in the first of his series of talks on "Musical Appreciation," made the point that musical atmosphere is not created by the number of good concerts that can be heard in a community, but rather by the understanding and appreciation of music that the listeners bring to the concerts. "Each person," he said, "in listening to music, gains as much from it as he brings in intelligence and ability to hear."

The Shostac Quartet played another of its delightful chamber music concerts in the City Club Tuesday. It gives only the kind of music that can be grasped at the first hearing, if the hearer can grasp anything at all in music. Instead of playing whole quartets, it gives single movements, parts of sonatas, melodic themes out of otherwise arid pieces, and taps the vast literature for the string quartet in an earnest attempt to educate its public to a subsequent appreciation of whole quartets, sonatas and concertos. The City Club stands behind it in this work.

Josef Konechy, violinist, played a program for the Knights of Columbus in the Gold Room of the Hotel La Salle last Sunday, with Mary Tris, concert pianist, and Martha Stelzl, soprano. Vieuxtemps' Concerto in D Minor constituted the *pièce de résistance* of the

program, and Mr. Konechy brought out its beauties in a gratifying manner.

The business managers of the Chicago daily newspapers were guests of the Chicago Piano and Organ Association at its banquet Thursday, and agreed to support actively the campaign of the association for the advancement of music. The organization plans a music show for next May, and urged the support of all the dailies in backing not only this particular music show, but in devoting more space to musical happenings in general.

Rudolph Reuter has been engaged as piano soloist with the New York Philharmonic Orchestra at Grand Rapids next season.

Jeannette Durno, pianist, suffered a serious loss this week when her house was nearly destroyed by fire, caused by sparks from a neighbor's chimney.

The singing of Whitney Tew's students was of exceptional excellence at his last "At Home." Myrtle Lawson, Dorothy Wood, Werra Schuette, Mrs. C. R. Whitworth and Dorothy Mackay sang.

The progress that Kalamazoo, Mich., has made in a musical way was discussed this week by B. J. Hinkley, representative of the George P. Bent Piano Company in that city, who was in Chicago visiting the home office. "Our city gives excellent support," he said, "to all meritorious artists, especially to Maud Powell and Fritz Kreisler. It is to these two artists that we owe the fact that Kalamazoo is perhaps the only city in this part of the world having a violin course in its public schools. The wonderful

playing of Miss Powell and Mr. Kreisler created so much interest in the violin that many pupils expressed the desire to learn the instrument. More than one hundred students are now studying the violin."

Nellie and Sara Kouns, sopranos, were soloists with the Sinai Orchestra at its thirteenth concert. Sebastian Shender, tenor, was soloist with Alexander Zukovsky's orchestra last Sunday. Edna Dolmage, soprano, and Franz Leslie Voigtmann, tenor, appeared as soloists with Ballmann's Orchestra.

FARNSWORTH WRIGHT.

Christine Miller and Paul Althouse Join in Brooklyn Recital

The joint recital of Christine Miller and Paul Althouse at the Brooklyn Academy of Music on Feb. 5, under Institute auspices, proved one of the thoroughly enjoyable features of the season's program. The contralto's interpretations of a varied list of compositions were marked by eloquence and tonal charm, the songs being from Rogers, Wolf, Hol-laender, Brahms, Hildach, Hopekirk, Burleigh, Mrs. Beach and others. The duet, "Now Thou Art Mine," by Hildach, was sung with Mr. Althouse. Strauss' "Heimliche" was a highly impressive offering of the tenor, who likewise sang inspiringly in a group of English, Scotch and Irish songs, "Celeste Aida," and songs by Hermann, Rachmaninoff, Starck, Wolf and Strauss. Charles A. Baker accompanied both artists.

G. C. T.

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(Moore) | .10 |
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known) | .10 | 8—Low Back Car, The—M.
(Lover) | .10 |
| 3—Believe Me If All Those En-
dearing Young Charms—
Mix. (Moore) | .10 | 9—Bendmeers Stream—M.
(Unknown) | .10 |
| 4—Minstrel Boy, The—M.
(Moore) | .12 | 10—Erin—M. Mix W* (Sheri-
dan) | .10 |
| 5—Meeting of the Waters, The
(Moore) Mix. | .10 | 11—Molly Bawn—M. (Lover) . | .10 |
| 6—Tho' Dark Be Our Sorrows
(Saint Patrick's Day)—M.
Mix. (Moore) | .10 | 12—Snowy Breasted Pearl—
Mix. (de Vere) | .10 |

The observer will find that Mr. O'Hare has brought forth in his arrangements many hitherto undiscovered beauties of these glorious old melodies. A splendid example of his art is found in Saint Patrick's Day (Tho' Dark Be Our Sorrows) which thru his treatment has risen to the dignity of a true Irish saga.

In his work on this edition he has been guided by the great dramatic value of the lyrics.

The total issue contemplated will be fifty-two numbers and should be completed by September 1, 1917.

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SINGS "KING MARK" IN COSTUME WORN BY EDOUARD DE RESZKE



James Goddard, the Chicago Opera Basso, as "King Mark" in "Tristan und Isolde"

CHICAGO, Feb. 7.—James Goddard, basso of the Chicago Opera Association, is the only singer who has been able to wear the operatic costumes made for Edouard de Reszke. The great Polish basso was built on heroic lines, and not a basso in London could fill the ample costume of *King Mark* left by him at the Royal Opera, Covent Garden, London. When Goddard sang in Covent Garden, however, he found the De Reszke costume just right, and wore it when he appeared as *King Mark*. Mr. Goddard left Chicago last week on a six weeks' tour of the West in Lyceum concerts.

F. W.

NIEMANN AS ACTOR-SINGER

W. J. Henderson Recalls His Superlative Power in Wagner Dramas

"He was never a singer in the same sense as the finished technical artists of the De Reszke period," writes W. J. Henderson, the New York *Sun's* music critic, of the late Albert Niemann. "And when he came to this city his heroic voice showed the results of thirty-five years of unskilful use. But he was a tremendous personality and his achievements in the interpretation of certain portions of the Wagnerian dramas have never been equalled here."

"He broke phrases into fragments to suit his convenience and he never revealed anything resembling a perfect cantilena. But there was an irresistible power in his declamatory delivery. It struck with lightning blows, and because it was alive with a great elemental emotional force it moved audiences."

"Furthermore, in action, facial expression and pose Niemann belonged to the true heroic school. He was a tragic actor of superlative power. His *Tristan* was overwhelming in its delineation of character and its poignant expression of despair. But to the present writer he always seemed to reach his sublimest heights in the death scene in 'Götterdämmerung.'"

"There was no great singing, though it can be said for Niemann that he very rarely sang out of tune. But there was an emotional flood which no human soul could withstand. He was the living personification of the great mythical hero in his death throes. And down in the

orchestra pit there was his mighty coadjutor, Seidl, playing upon his hundred voiced instrument with incomparable skill and feeling. The funeral march in those days searched the corners of a man's heart. It was the only possible postlude to Niemann's acting of the death."

MINNEAPOLIS ORCHESTRA VISITS NEW ORLEANS

Two Successful Concerts Given—Alma Gluck Delights Big Audience—Goodwin-Austin Recital

NEW ORLEANS, LA., Feb. 5.—The third and fourth concerts of the season, under the auspices of the Philharmonic Society of New Orleans, took place at the Athenæum on Jan. 24 and 25, before two of the largest audiences ever assembled in that hall. The great attraction was the Minneapolis Symphony Orchestra, under the able leadership of Emil Oberhoffer. This organization was heard here for the first time last season and its success then was more than duplicated this year.

The program for the first night comprised the Glazounoff Symphony, No. 6, in C Minor; Debussy's Prelude to "L'Après-Midi d'un Faune"; Schumann's Overture, "Springtime of Love" and the Concerto, for pianoforte and orchestra, in B Flat Minor of Tchaikowsky, the soloist being the talented Southern pianist, Wynne Pyle, whose playing gave great pleasure. As encore the orchestra offered Percy Grainger's "Shepherd's Hey." The second concert was strictly Wagnerian and each number was greatly enjoyed.

Alma Gluck, the famous American soprano, was heard in a song recital at the Athenæum, on Jan. 29, by a very large audience. Mme. Gluck's program was most attractive and many of the selections had to be repeated.

Wilmot Goodwin, baritone, and Florence Austin, violinist, were heard recently in two concerts for the benefit of Fitzhugh Chapter, Daughters of the Confederacy. These concerts were given at the Grunewald Convention Hall and large audiences were present. Samuel Quincy was the accompanist.

D. B. F.

SPALDING IN FLORIDA

Violinist Aided by Miss Del Valle—Orlando to Have Festival

ORLANDO, FLA., Feb. 13.—The auditorium of the new Rosalind Club was packed to capacity last evening for the recital of Albert Spalding, the violinist, assisted by Mme. Loretta Del Valle. Encore after encore was responded to by the distinguished artists. André Benoist was the capable accompanist. A large number of pupils and instructors from the musical department of Rollins College, five miles north of Orlando, were present.

The Orlando Spring Music Festival will be held in March and, besides the presentation of "Elijah," under the direction of Walter Drennen, will include recitals by Godowsky and other soloists of national reputation.

Famous Singers Aid War Charities and Preparedness

A brilliant benefit performance was given at the Century Theater, New York, on Thursday afternoon, Feb. 15, the proceeds of which were devoted to the cause of preparedness. A musical program enlisted the services of Mme. Marie Barrientos, soprano of the Metropolitan Opera Company, and Mme. Pauline Donalda, the Canadian soprano. It was planned to have either Geraldine Farrar or John McCormack sing the national anthem, but both were obliged to refuse because of professional engagements. Twelve angel tableaux, representing masterpieces by Rembrandt, Murillo, Botticelli and others, were a feature. Many persons prominent in the musical and theatrical worlds were present.

Charles H. Doersam recently gave an organ recital at the Second Presbyterian Church, Scranton, Pa., under the auspices of the Woman's Guild.



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SPOKANE REGALED WITH SEVERAL FINE CONCERTS

Flonzaleys Play Classicists Impressively—Mendelssohn and Lorelei Clubs in Worthy Programs

SPOKANE, WASH., Feb. 6.—The Flonzaley Quartet was given a flattering reception by an enthusiastic audience at the Auditorium Theater last evening. The program was largely classical, including the Mozart Quartet in C Major and a Haydn Quartet, both given with all the impeccable virtuosity invariably displayed by this ensemble. The applause was exceedingly warm. The Flonzaleys granted two encores, a Haydn Serenade and Glazounoff number.

A large audience heard the recent Mendelssohn Club concert in the Marie Antoinette. The unusually good program was given in an effective manner. The voices were resonant and the dynamic effects excellent. H. W. Newton is an experienced choral conductor and deserves praise for the results obtained at this concert. Mrs. Eleanore Osborne Buckley was the soprano soloist. She evoked hearty applause by her artistic singing of the "Waltz Song" from "Romeo and Juliet" and a group of American songs. Sam Lamberson was her efficient accompanist, and C. Olin Rice accompanied the club capably.

The Lorelei Club also gave a successful concert lately. The director, Edgar C. Sherwood, offered an attractive program, the melodious cantata, "Sir Oluf," by Harriet Ware, making a fine impression, both for its intrinsic merits and for the artistic and spirited manner in which the club presented it. The inci-

dental solos were ably sung by Mrs. Pearl Hutton Shraderin and Jesse Bucholz. Augusta Gentsch, pianist, played a group with her customary skill, winning an encore for her reading of Paderewski's "Cracovienne."

The farewell concert given at the First Christian Church for the choir director, J. R. Jones, was largely attended. Mr. Jones is taking up similar duties in Kansas City. His work in Spokane has been genuinely successful. He has built up a choir of almost 100 voices and an orchestra of thirty, imparting to both a measure of his own enthusiasm and energy. He has given several concerts and entertainments during his directorate and has been a factor in spreading the idea of community music.

M. S.

Julia Culp Registers Brilliant Triumph in Lima (Ohio) Début

LIMA, OHIO, Feb. 13.—Last night was memorable for local music-lovers, for it marked the initial appearance in this city of Julia Culp, the noted Dutch *lieder* singer. Mme. Culp instantly verified the glowing reports of her art that had preceded her here. In a splendid program the mezzo-soprano made a deep impression and her large audience was loath, indeed, to quit Memorial Hall at the end. Her superb accompanist, Coenraad v. Bos, played two groups of piano solos.

The first New York recital of Rudolph Reuter, the pianist, was scheduled for Feb. 23. Mr. Reuter has made an extensive tour of the United States this season and has been engaged for the New York Philharmonic Orchestra concert at Grand Rapids, Mich., next season.

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ORATORIO SOCIETY SINGS THRILLINGLY

A Performance of "Elijah" that
Sets New Standard for
Koemmenich's Chorus

A splendid performance of "Elijah" was given by the New York Oratorio Society on Tuesday evening of last week in Carnegie Hall—a performance that has not had its equal here in the last ten years and that served to establish something of a new standard of singing for this organization. Certainly since Louis Koemmenich's accession to leadership five years ago the society has done nothing better if, indeed, it may be said to have done anything as well. "Elijah" was the vehicle of Mr. Koemmenich's debut, but the performance in that instance fell immeasurably short of last week's. We have had occasion to criticize this estimable conductor for not a few things in the intervening period, but it is a pleasure to chronicle that all he did this time merited the heartiest, the most enthusiastic commendation. The choristers slumbered not nor slept, as they have often shown a disposition to do. Further, they sang with remarkable alertness and spirit, with vital, sensitive tone, with rare appreciation of nuance and delicacies of effect, with unassailable intonation, rhythmic precision and decisiveness of attack. If the society maintains this level, the approaching performance of the "St. Matthew Passion" should atone for the bad Bach singing of which it has been guilty in the past.

Mr. Koemmenich's interpretation of the great work is always well reasoned, always authentic and effective. "Elijah," for all its popularity, is no child's play. It calls for a vivid dramatic as well as a communicative musical perception in its conductor. Less monumental in inspiration than Bach, less massive in architecture and far-flung in its lines than the "Messiah," it nevertheless unites the lyrical and dramatic elements with unsurpassable felicity. It must always give pause to those who risk carrying their undervaluation of Mendelssohn too far. It would of itself suffice to en-

shrine him with the Olympians of music. The soloist contingent was happily strong. Headed by Louis Graveure, it included Grace Kerns, Rose Bryant, Helen Hersey and Albert Lindquest, the soprano and tenor in particular supplementing the famous baritone as towers of strength.

Graveure as Soloist

Interest in Mr. Graveure's first oratorio appearance served to crowd Carnegie Hall to its capacity. It required no more than a few phrases for him to demonstrate the completeness of his mastery of the style called for in music of this nature. As a total achievement his embodiment of the *Prophet* was superb—an individual dramatic characterization as persuasive in its command and expression of moods, as authoritative in point of style and as consummate in vocal manifestation as the greatest *Elijahs* heard here in a generation. Some minor details may, in truth, have been open to criticism—a slight and momentary lapse into theatrical sentimentality toward the close of the oratorio, a bare suggestion of tone forcing and a certain loss of vocal quality in the delivery of "Is Not His Word Like a Fire?" But these trivial deficiencies merely threw into higher relief the vocal and dramatic splendor of the impersonation as a whole. The grandeur of Mr. Graveure's handling of the episodes of the *Widow* and of *Ahab* and the heart searching beauty of his singing of "It Is Enough" will long remain graven in the memory of those who heard him.

Albert Lindquest, the young Chicago tenor, surprised and delighted by the appealingly lovely quality of his voice, his emotional grasp, his fine intelligence and beautiful phrasing. He sang "If with All Your Hearts" delightfully, though his "Then Shall the Righteous Shine" was an even finer effort in the tonal warmth and sense of style it disclosed.

Grace Kerns is one of the three greatest American oratorio sopranos to-day and she never sang more deliciously than last week. The present writer has never heard "Hear Ye, Israel" given with more exquisite purity of tone. In vocal quality and in method Miss Kerns suggests Florence Hinkle. No greater compliment could be paid her.

Rose Bryant did not altogether equal her associates, but as she replaced Nevada Van der Veer, who was prevented by indisposition from singing, at short notice, her work may be regarded as acceptable. Helen Hersey did her small share fairly well. The orchestra met the demands laid upon it with ease.

H. F. P.

FESTIVAL IN MACON, GA.

Noted Artists Will Be Heard During
"Chautauqua of the South"

MACON, GA., Feb. 12.—The "Chautauqua of the South," which is quite different from the tent Chautauqua movement, will be opened here March 18, lasting until April 7. The Chautauqua owns 750 acres of land. During the three weeks a number of noted artists will be heard. The Russian Symphony Orchestra, under Modest Altschuler, is coming and will aid the Chautauqua Choral Society in presenting "Elijah," and the work of the festival director, James R. Gillette, "Legend of Nacoochee." Programs will also be presented by the choral societies and music faculties of a number of colleges and similar institutions. Anna Case, Arthur Middleton, George Hamlin, Myrtle Moses, Frances Ingram and many others will be heard in recitals.

Grace Kerns, soprano, will be the soloist with the Orpheus Club of Cincinnati, of which Edwin W. Glover is director. The date arranged for is April 26.

WHEN ITALIAN OPERA RULED IN GERMANY

Halperson Lectures Entertainingly
on Conditions Before the
Advent of Gluck

Carl Schlegel, the Wagnerian baritone of the Metropolitan Opera House, was the assisting artist at the fourth in Maurice Halperson's lecture series on "The History of the Opera," at the New York College of Music auditorium, on Tuesday evening of last week. Accompanied by Willy Tyroler, assistant conductor of the Metropolitan, who made his second appearance in the series, Mr. Schlegel scored a brilliant success by his admirable singing of seven arias and songs which, in their order, illustrated Mr. Halperson's discourse on "old German opera up to the operatic reformation of Christoph Willibald von Gluck." The largest audience thus far gathered in this series heard lecturer, soloist and pianist.

Mr. Tyroler played the overture to the opera, "Sireo," of Hasse, and a transcription for pianoforte of the celebrated alto solo, "Recordare Jesu," by the same master, who was one of the most gifted and prolific composers of the second Neapolitan school, and by reason of the more artistic dramatic effects he achieved, considered its reformer. The playing of Mr. Tyroler was enthusiastically received.

Mr. Halperson spoke of the transplanting of Italian opera to the Court Opera of Vienna by the music-loving Emperors Ferdinand III and Leopold I, of the House of Hapsburg. Cavalli's "Egisto," given in 1642, as the first Italian opera to be presented in the gay capital of the Austrians. He told of the abortive attempts of Kapellmeister Fux, court conductor of Leopold I and Charles IV, to give Vienna an individual style of opera and of the ultimate predominance of the Italian school. He next treated the famous Hamburg school, with its sincere effort to create a national German opera and its development of such composers as Keiser, Mattheson and Telemann. The entrance into the Hamburg operas of exaggerated realism, coarseness of suggestion and obscenity, he explained, finally led to the downfall of the school and the reascendency of Italian opera.

The lecturer gave an impressive survey of the great court theaters of the German kings and dukes, beginning with Munich, and treating Dresden, the court opera of the splendor-loving electors of Saxony. He described the brilliancy of opera at Berlin in the reign of Frederick the

Great, who was a warm admirer of French literature and of the Italian style of opera, and who had but contempt for the works of the German composers of his time. He preferred, Mr. Halperson explained, the German opera creators such as Graun and the celebrated Hasse, who adhered to Neapolitan standards.

The brilliant performances of opera at Stuttgart, the luxurious seat of Duke Karl Eugene, were described, and a pretty word picture drawn of the illumination of the great opera house by 4,500 candles. For that theater, the famous painter, Columba, designed extraordinary scenic settings and invented many ingenious stage mechanisms. Mr. Halperson mentioned also the spacious opera house at Ludwigsburg, the summer residence of the Dukes of Wuerttemberg. The rear wall of the theater was removable, thus permitting a delightful vista into the gorgeous park beyond and affording splendid opportunities for mass grouping. Virtually entire regiments could be deployed onto and about the stage, and it was a fact that, in the opera, "Montezuma," by Graun, more "soldiers" were employed than Cortez actually led into Peru when it fell before him. The "liederspiel" composers were also treated, as were the itinerant Italian "road companies" of the time.

H. C. P.

ARTISTS IN LUTHERAN JUBILEE

Mrs. Shepherd, Miss Dilling, Hochstein
and Rechlin Heard

Popular artists united in a jubilee concert in honor of the tenth anniversary of the Lutheran Education Society, at Aeolian Hall, New York, on Feb. 15.

Betsy Lane Shepherd, the talented soprano, received recalls after her brilliant delivery of "Dich theure Halle" from "Tannhäuser" and she also won favor in songs. David Hochstein, the admirable young violinist, offered two delightful groups, making an especially ingratiating impression in his own transcription of the familiar A Flat Waltz, Op. 39, of Brahms. Erno Rappé was his accompanist.

Mildred Dilling's harp solos exhibited the complete mastery of the instrument that is this young American girl's possession. Incidentally, she makes such an alluring picture at the harp that one rejoices at her being here to afford us lowly mortals a vision of what the angelic harpers must look like. Her playing of the Hasselmans "Les Follets" was rich in delicate nuances.

Edward Rechlin appeared ably as organist and piano accompanist.

K. S. C.

The Chicago Teachers' Federation will give a musical festival in April, the soloists for which will be Florence Easton and Francis MacLennan.

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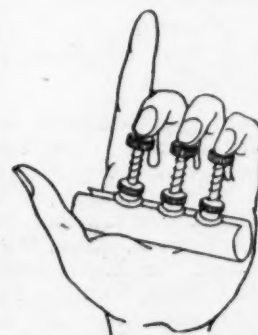
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HACKETT ENGAGED FOR ZACH'S TOUR

**Boston Tenor to Be Soloist with
St. Louis Symphony and
with Pageant Chorus**

THE St. Louis Symphony Orchestra, Max Zach, conductor, has engaged Arthur Hackett as tenor soloist for its spring tour. He is also engaged by the St. Louis Pageant Choral Society for its performance of Parker's "Hora Novissima" on March 20. The success of the young Boston tenor is encouraging to American music students, for he belongs wholly to America. Mr. Hackett was born in New England, where he received his musical education, and he has won his recognition without the aid of a European start. He first studied violin as a boy in Worcester, but while still very young he began the cultivation of his voice. His teacher was Arthur Hubbard of Boston, to whom Mr. Hackett attributes much of his success.

In September of last year, with successes in other parts of the country already to his credit, Mr. Hackett appeared one evening, with little or no advance notice, at the new autumn series of operatic concerts by the Boston Symphony Orchestra in Symphony Hall, Boston. In the papers the next day he was hailed as "A Discovery."

Immediately after the series of concerts at the Symphony Hall, Mr. Hackett was engaged for a recital tour with Geraldine Farrar, and sang with her in Springfield, Mass., St. Joseph, Mo., Des Moines, Ia., and Duluth, Minn. On Dec. 22, Mr. Hackett was a soloist at the regular concert of the Boston Symphony Orchestra, Symphony Hall, Boston, Mr. Paderewski also being a soloist at this concert. Mr. Hackett sang the solos in Liszt's "Faust Symphony," and at the



Arthur Hackett, Gifted Young Boston Tenor

repetition of the concert on the evening of Dec. 23 renewed his splendid success of the preceding afternoon.

As a boy, Mr. Hackett had to grub for a living, and for a time he worked in a public library, always seizing every moment of leisure for study. Mr. Hackett's business matters are in the hands of the New York managers, W. R. Macdonald, Inc.

ADOPT EVAN STEPHENS SONG AS UTAH'S HYMN

**Legislature Refers to Composer as
"Most Venerated of State's Poet-
Musicians"**

SALT LAKE CITY, UTAH, Feb. 11.—The Legislature has adopted Evan Stephen's song, "Utah, We Love Thee," as the official song of the State. The *Deseret Evening News* yesterday quoted the tributes paid to the composer by senators and others on the occasion of the song's adoption on the fourth anniversary of Utah's admission to the Union.

The Legislature resolution thanking the composer refers to Evan Stephen as "the most venerated and distinguished of Utah's splendid array of poet-musicians."

Following the introduction of the resolution, the song was sung by a quartet composed of James Moncar, Hyrum J. Christensen, David Burt and Walter Lamoreaux.

Louisville Quintet Club Scores Success at February Concert

LOUISVILLE, Feb. 14.—At the February concert of the Louisville Quintet Club last Tuesday evening at the Woman's Club Auditorium, an innovation was introduced in the form of a piano solo, as one of the three numbers, instead of the two quartets and the piano quintet usually given. Mrs. J. F. Whitney, the gifted pianist of the organization, was the soloist and her offering was the dif-

ficult Chopin B Minor Scherzo, which she played in such a manner as to bring long and warm applause. The other numbers were the Dvorak String Quartet, Op. 96, and the César Franck Piano Quintet in F Minor. The usual large and highly delighted audience was present.

FELLOWSHIP SOCIETY MEETS

**Officers Elected and Branscombe Works
Presented in Musicales**

The Musicians' Fellowship Society held its monthly meeting on Feb. 13 at the New York home of its president, Frank S. Hastings. A program of compositions by Gena Branscombe was performed most artistically and gave great pleasure to the members and their friends present.

Officers of the society elected for this year are Frank S. Hastings, president; Mrs. Amy Ray-Sewards, first vice-president; G. Froelich, second vice-president; Theodore M. Sewards, treasurer; Joseph Bense, recording secretary; Mary Burtis, corresponding secretary.

The program was interpreted by Elsa Alves, soprano; Kathryn Platt Gunn, violinist; Louis R. Dressler, organist; R. Norman Jolliffe, baritone, with the composer at the piano.

The numbers were as follows:

"Hail Ye Tyme of Holle-Dayes," "I Saw Three Ships," "There's a Woman Like a Dew Drop," Mr. Jolliffe. "I Send My Heart up to Thee," "Bluebells Drowsily Ringing," "In Granada," Miss Alves. "With Rue my Heart is Laden," "The Morning Wind," Mr. Jolliffe. "An Old Love Tale," "Carnaval Canadien,"

Miss Gunn. "Changes," "A Lovely Maiden Roaming," "Just in the Hush," "Happiness," Miss Alves. "Krishna," "I Bring You Heartsease," "Boot and Saddle!" Mr. Jolliffe. "Laughter Wears a Lilled Gown," Miss Alves and Mr. Jolliffe. A Sea Piece, Festival Prelude, Miss Gunn, Miss Branscombe, Mr. Dressler.

RECITAL OF INTIMATE SONGS BY GERHARDT

**Soprano Makes Her Second Appearance
of New York's Season and Re-
ceives Remarkable Welcome**

Elena Gerhardt's second recital of "intimate songs" (thus the program) filled every nook and cranny of the Comedy Theater on Wednesday afternoon of last week. The soprano enjoyed a remarkable welcome and flowers and encores abounded. The songs offered were for the greater part admirable. They included Franz's lovely "Das Meer hat seine Perlen" and the dramatic "Im Herbst," two Tchaikowsky numbers, Weingartner's unusually charming "Wenn schlanke Lilien" and his "Lied der Gawaze," some very delightful songs of Erich Wolff, Grieg's entrancing "Water Lily" and "Hoffnung" and a Strauss group. The extras comprised several Brahms songs and among the numbers that had to be repeated were the first of the Grieg pair, Wolff's "Märchen" and Strauss's "Caecilie."

As at her debut for the season, Mme. Gerhardt's voice and art showed at their best in songs calling for a reposeful delivery and quiet flow of legato. Of such there were many on her program and her performance of them was exquisite in emotional impulse, finely wrought interpretative composition and vocal beauty. The more dramatic and stressful numbers brought to the fore certain of the singer's vagaries of tone emission. Yet even here there was much to admire in the ring and substance of various high tones, while the fervor of feeling and splendidly contrived plan of performance perfectly supplemented each other. Song singing of such finish and such expressive eloquence is as rare as it is beautiful.

Walter Golde accompanied Mme. Gerhardt with an art worthy of hers.

H. F. P.

Young Violinist, Popular in London, Plans Visit to America

LONDON, Jan. 10.—Among the younger artists who have made a decided success in Queen's Hall and other places here is M. Strockoff, the violinist, who is making plans to visit America during the season of 1917-18. As a protégé of the Grand Duke of Russia, Mr. Strockoff studied under Lotti in Milan and later with Sarasate in Madrid, finishing with Ysaye. He studied composition with Rimsky-Korsakoff. The artist has composed numerous works and arrangements for the violin, together with many songs and an opera. He has appeared in a series of concerts at the Royal Albert Hall and is one of the few artists who have played on four successive Sundays in that auditorium.

Mme. Gabrielle Gills, the French soprano, who has come to America under the auspices of the French-American Association for Musical Art, will give her first song recital in New York in Aeolian Hall, Feb. 27. Her program will contain several operatic arias and songs by Duparc, Fauré, Fairchild, Bertelin and Liszt.

Ossip Gabrilowitsch's New York, recital, March 10, will be devoted entirely to compositions of Beethoven.

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HARPIST OF ERIE WINS LAURELS AS GIFTED RECITALIST



Marie M. Miller, Talented Young Harpist of Erie, Pa.

ERIE, PA., Feb. 1.—Marie M. Miller, Erie's talented young harpist, who has played many important recital engagements elsewhere, numerous engagements on tour with the Miller Trio and whose charming harp solos have furnished a delightful acquisition to local programs, made her Erie debut as a recitalist at the Little Playhouse recently, revealing versatile interpretative ability in her varied program. Miss Miller's appeal is enhanced by a charming personality. Miss Miller is spending the winter in New York coaching with the eminent harpist, Carlos Salzedo. The Miller Trio consists of herself, Winifred Miller, cellist, and Dorothy Miller, violinist.

E. M.

Entertaining Musicales for Woman's Or- chestral Club

The Woman's Orchestral Club, Theodore Spiering, conductor, its contributing members and their friends, were the guests of Mrs. Stephen Baker, a patron, at her residence, 8 East Seventy-fifth Street, New York, at a musicale on Tuesday afternoon, Feb. 13. The program, given by active and auxiliary members of the organization, included this group of songs by Caryl Bense, soprano, accompanied by Mrs. Chester Benedict: "Er Ist's," Schumann; "Lovely Celia," Old English; "Le Nil," Leroux (violin obbligato by Jean Stockwell); Aria from "Gioconda." The Arensky Trio in D Minor was played by the Olga Ferlen Trio, composed of Olga Ferlen, violin; Laura Tapper, cello, and Florence Cross Boughton, piano. Between the musical numbers, Mrs. Theodore Spiering, honorary member, gave an address, the theme of which, the cultural effect of a musical education, was developed into an eloquent appeal for a higher musical ideal, not only among music students, but throughout our citizenship.

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CATHOLICITY OF SELECTION IN THE PHILHARMONIC PROGRAMS

An Answer to Arthur Whiting's Complaint that the Famous New York Orchestra Observes Too Faithfully the Pulitzer Request that Its Concerts Be "Not Too Severely Classical"—Achievements of the Society as an Educational Institution

HENRY T. FINCK in New York "Evening Post"

GEORGE MOORE introduces in one of his novels a famous and eccentric musician, Arnold Dolmetsch, who visited this country a few years ago in an effort to interest Americans in his hobbies, which are medieval instruments. He prefers the old recorder to the modern flute, the viol to the violin, the harpsichord to the grand piano of our day, the organ of the time of Handel and Bach to the degenerate improved instruments we play on.

There are a few Arnold Dolmetschs on this side of the Atlantic, and always they are Brahmsites, too, which makes the matter considerably worse. There is Arthur Whiting, for example, who plays the harpsichord with passionate zeal. Now, a harpsichord is very pretty to listen to once in a while, but it is ahead of a real pianoforte in the same way that a wheelbarrow is ahead of an automobile.

Mr. Whiting dotes also on the "severely classical" music of Germany and Austria, and harbors a superlative con-

tempt for popular music. In a letter to the *New York Times* printed last Sunday (Feb. 11), he falls foul of the New York Philharmonic, its conductor, its directors, and its president. He is particularly angry with President Villard for having said that the Philharmonic of to-day is the peer of the Metropolitan Museum of Fine Arts and the Public Library as an educational institution. It was so formerly, Mr. Whiting admits, but is so no longer, because it had adopted for its motto the request of its benefactor, Joseph Pulitzer, that the programs should be "not too severely classical." The consequence is that the music played at its concerts is chiefly "enjoyed through the senses," no appeal being made to the thinking faculties.

Facts That Persist

Mr. Whiting reminds one of the metaphysician who said that if facts did not agree with his theory, so much the worse for the facts. Unfortunately for him, facts are as stubborn as mules, and sometimes they deliver a knock-out kick below the belt.

As a matter of fact, the Philharmonic has not paid the slightest attention to Mr. Pulitzer's remark regarding programs "not too severely classical." It plays just as large a proportion of classical music as it ever did or as any other orchestra does. The Boston Symphony Orchestra, for instance, which the harpsichord-Brahms gang holds up as the very pink of perfection, played last season exactly the same number of pieces, thirty-six, as the Philharmonic did, of composers of the classical persuasion, Bach, Beethoven, Haydn, Mendelssohn, Mozart, Schubert, Schumann, Weber, and the neo-classics, Brahms and César Franck.

The only innovation made because of the generous bequest of the editor of the *New York World* is that the Philharmonic occasionally offers a "Pulitzer program," made up of pieces by his three favorite composers: Beethoven, Wagner, and Liszt. But these three masters have always been featured by the Philharmonic. It opened its career in 1842 with a Beethoven symphony. Wagner concerts soon followed galore, and as for Liszt, see page 92 of the History of the New York Philharmonic, by H. E. Krehbiel and Richard Aldrich, and pages 68 and 69 of Mrs. Theodore Thomas's biography of her husband, to realize how the Philharmonic labored for that great Hungarian long before Seidl and Strinsky.

In a word, Mr. Whiting has performed the old, old trick of setting up a man of

straw and pummeling him with all the valor with which *Don Quixote* charged the wind mills.

Many Nations Represented

One thing must be admitted. Conductor Strinsky does not give over his programs entirely to the German composers of the "severely classical" style, but gives a hearing also to the leading composers of other countries. Last season, for instance, his selections included works by the Russians: Tchaikowsky, Rubinstein, Dargomizsky, Rimsky-Korsakoff; the French: Berlioz, Bizet, Charpentier, Debussy, Dukas, Gounod, Massenet, Saint-Saëns; the Italians: Boccherini, Verdi; the Americans: MacDowell, Kramer, Severn; while Poland was represented by Paderewski; Finland by Sibelius; England by Delius and Grainger, and so on.

Is this such a damning record that the president of the Philharmonic should be called down for comparing this society to the Metropolitan Museum and the Public Library as an educational institution?

ROCHESTER COMPOSER HEARD

Jacobsen Conducts His Waltz with Local Orchestra—Werrenrath Soloist

ROCHESTER, N. Y., Feb. 10.—The Rochester Orchestra, Hermann Dossentbach, conductor, was heard on Feb. 5 at Convention Hall in a program that had several points of interest. The first was the presence as soloist of Reinald Werrenrath, the gifted American baritone, who charmed the large audience with his fine delivery of "Vision Fugitive" from Massenet's "Hérodiade." He was later heard in a group of songs, accompanied by the local pianist, John Adams Warner.

Another interesting feature was the inclusion on the program of a waltz by a well-known Rochester musician, Heinrich Jacobsen, who conducted the orchestra in the playing of it. The waltz is melodious and well orchestrated, and had to be repeated at the insistent demand of the audience. The leading orchestral number was Charpentier's suite, "Impressions of Italy," which was new to Rochester, and much enjoyed by the audience. M. E. W.

Maurice and Gordon Fulcher to Book Philharmonic Tours

The 1917-18 tours of the New York Philharmonic Orchestra, Josef Strinsky, conductor, will be booked by Maurice & Gordon Fulcher, the New York managers. The orchestra will make its usual fall tour of the Eastern States and its annual February tour of New England. In recent seasons the orchestra has made one Western trip each year. Next season, however, the orchestra will make two trips as far West as Cleveland, the first Western tour during the week of Dec. 16 and the second in the week of March 10.

The feature of the annual New York recital of the Tollefsen Trio, Æolian Hall, Feb. 26, will be the Trio in G Major, Op. 19, of Beethoven. This work has so seldom been heard in New York that it might almost be classed as a novelty.

SAN JOSE TEACHER URGES MUSIC FOR BUSINESS MEN

Alexander Stewart Asks Co-operation Between Musicians and Merchants—Lemare in Recital

SAN JOSÉ, CAL., Feb. 9.—The local branch of the California Music Teachers' Association began its public activities when it presented a program before a large gathering of musical people at the Woman's Club House last evening. Alexander Stewart, president of the State association, gave a short talk on "The Musician and the Business Man," advocating a greater co-operation between them. He said in part:

"There is need in San José for a series of orchestral and artists' concerts run on business lines at low popular prices and suitably attractive for business men and a large number of the general public who enjoy hearing good but familiar music, in brisk, snappy concerts, but do not care to turn out and pay high prices for programs that are solely of interest to trained musicians."

The musical numbers were contributed by the De Lorenzo String Quartet; Lulu E. Pieper, soprano; Warren Allen, pianist; Homer De Witt Pugh, tenor, and Elizabeth Aten-Pugh, accompanist. All were enthusiastically received.

Edwin H. Lemare, the renowned English organist, gave a free recital at the First Methodist Church last week. The audience taxed the capacity of the auditorium.

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"LOUISE," SONG IN ENGLISH, TAKES ITS PLACE AMONG FAVORITES OF THE LONDON REPERTORY

Charpentier's Opera Produced at the Aldwych with Pronounced Success—Covent Garden Transformed for War Purposes into a Storehouse—Victor Benham Begins Another London Recital Series—Concerts for War Charities Bring Large Returns—Nineteen-Year-Old Composer Killed in Action in France

Bureau of Musical America,
12 Nottingham Place,
London, W., Jan. 29, 1917.

WITH a successful original production and two other performances this week, "Louise" has taken its place as one of the first favorites of the Beecham Opera Company repertoire at the Aldwych Theater, not only on account of Charpentier's beautiful music and the great dramatic interest of the opera, but because the mounting and singing of the most difficult work are all the most exacting could desire. The highest credit is reflected upon Percy Pitt, who is responsible as producer and conductor.

The production of "Louise" in English was a bold venture, the story is so wholly French. Yet Miriam Licette played the title rôle delightfully and Edith Clagg gave a clever reading of the part of the Mother. Maurice D'Oisley made a gallant Julien and Robert Radford was excellent, if "English," as the Father.

The opera is an important and welcome addition to the repertoire of the company as well as to the literature of opera in English, into which language it has been carefully and cleverly translated by Edwin Evans. This week we are to have two performances of "Louise," as well as "Butterfly," "Aida," "Tosca," "Faust," "Cavalleria Rusticana" and "Pagliacci."

The Central London Choral and Orchestral Society, under direction of D. J. Thomas, gave an excellent concert in aid of the British Red Cross funds, in the Central Hall, Westminster. Felice Lyne and Charles Tree were the vocal soloists.

Another concert in this hall was given for the benefit of Queen Mary's Convalescent Auxiliary Hospitals and St. Dunstan's Hostel for the Blind and from it the sum of over £1,000 was handed over.

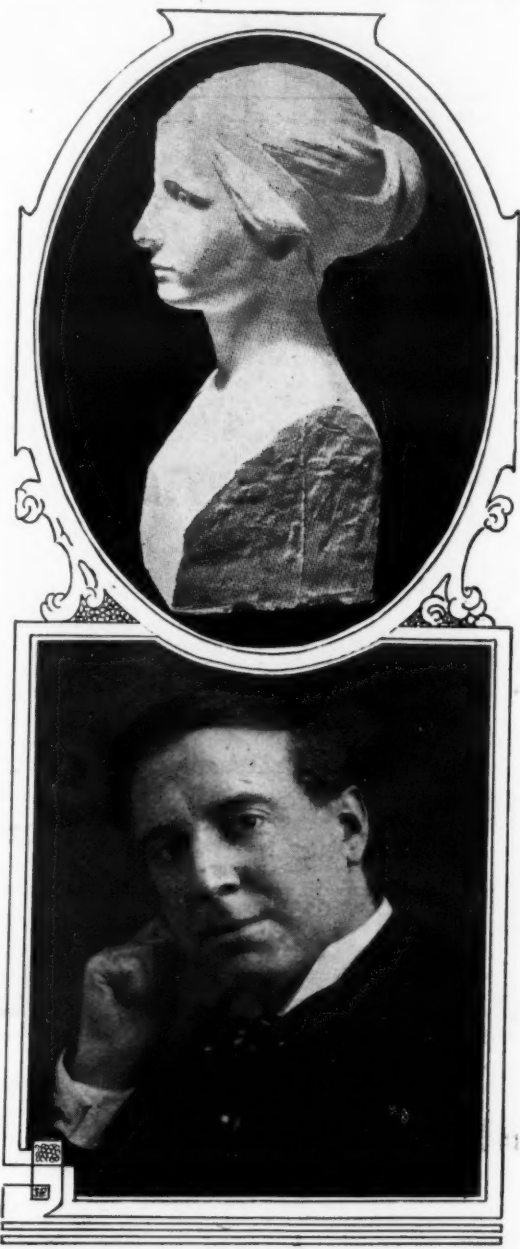
American Pianist's Success

Edith Shear Sullivan, a young and talented American pianist, started the recital ball rolling in London this season and at once scored a marked success. She is a native of New York, pupil of Paderewski, and the bust we reproduce was made at her great teacher's home in Switzerland, where it now is.

Lionel Tertis has just brought his delightful series of "hours of music" in Steinway Hall, in aid of Queen Mary's Convalescent Auxiliary Hospitals, to a close, and to that deserving cause has been able to hand over some £300. Through the generosity of the artists assisting him, Mr. Tertis has been able to carry out excellent programs and the last one included a new trio, in one movement, for piano, violin and viola, by York Bowen, quite in that charming composer's happiest vein and splendidly played

by Mr. Tertis and Mr. Melsa, with the composer at the piano.

The pupils of the Sterling Mackinlay School have just given a praiseworthy



Two American Pianists Prominent in London Concerts. Above, Edith Shear Sullivan, Pupil of Paderewski. From a Bust of Her Made at Paderewski's Home in Switzerland. Below, Victor Benham, Who Has Begun Another Series of Recitals in London

performance of "La Bearnaise," Messager's comic opera first produced here in 1886, with Marie Tempest in the title rôle. Zola Worth scored a marked personal success in this rôle on this occasion.

At last Thursday's all-British War

Emergency concert in Steinway Hall, the chief performances were by Stella Ambrose, a young and gifted student from the Royal College of Music, and most excellently did she play Adolph Mann's Sonata in E flat. Isidore de Lara conducted his Prima Donna Choir, which gave some pleasant numbers.

Covent Garden Now a Storehouse

To what base uses may we not descend!—Covent Garden is now a furniture repository! In other words, our once regal opera house and special home of Wagner has been "taken over" by the Government and is now housing the "bits and bobs"—as *Sairy Gamp* would say—of the commandeered hotels and clubs, for the demands of those in power seem insatiable. This commandeering of Covent Garden Opera House has compelled the abandoning of a proposed season there by the Carl Rosa Opera Company. This is much to be regretted for this company is doing such excellent work. It is hoped that another suitable theater may be found.

The Royal Academy of Music has lost one of its best and most promising young students, for Private Willie B. Manson has been killed in action "somewhere in France." He was only nineteen years of age, but had already been made a sub-professor of composition. Last Tuesday afternoon the institution gave a concert in Duke's Hall as a tribute to his memory, the program consisting chiefly of the talented lad's compositions. There was a remarkable, though unfinished, Trio, for piano, violin and cello, and a number of delightful songs, which showed marked individuality.

Victor Benham's Recitals Resumed

Victor Benham is again giving a welcome series of recitals, and his charm of manner and attitude of personal friendliness toward his audiences add great attractiveness. His playing was poetic and fluent and his performances of Schumann's "Carnaval" and Beethoven's "Appassionata" sonata were remarkable. Mr. Benham is a native of New York, and has studied chiefly with the great Anton Rubinstein. He made his first bow to the public when only eight years old and at once became famous as a prodigy. When only ten, he was the pianist on a long tour with Adelina Patti and Wilhelmj. He has played with all the leading orchestras, under Nicksch, Weingartner, Seidl, Richter, Motl, Lamoureux, Wood, Beecham, Hallé and others, and has composed operas, symphonies, concertos and much chamber and solo music. At his next recital, Musician Albert Sammons will play a new violin concerto by Benham. Early in 1914, Mr. Benham played three most successful concerts in Paris, Rome and Milan, and in 1915 traveled as far afield as Petrograd, where he received the highest praise.

Cecil Sharp has just given an interesting lecture before the members and friends of the Folk-Dance Society. His enthusiasm for folk-songs is known the world over, as well as the many excellent editions he has arranged and published, for which he scoured not only his mother country but a great part of North America. It was of these interesting travels and discoveries that he told us and we are glad to hear that the best of the collection is to go to press at once.

Première in Symphony Concert

The Queen's Hall Symphony Concert of Saturday included the first performance in London—it has been given in Brighton and its introduction to England belongs to Dr. Lyell-Taylor—of the orchestral suite based on Rimsky-Korsakoff's opera, "The Legend of Tsar Saltan." The first number, in march time, deals with the Tsar's departure and is melodious and charming; the second depicts the unfortunate Princess Miltrissa's stormy voyage and wreck on a desert island—as

only this great Russian can depict it—where finally to much fanfare and fine music the Princess mother and her babe are rescued and all goes well. The soloist of the afternoon was Kathleen Parlow, who made a most welcome *rentrée* to London in Brahms' Violin Concerto in D, playing it splendidly.

Sunday is always a busy day musically, and there was an excellent concert in the Royal Albert Hall under Landon Ronald, with Elsa Estralia and Joseph Holman as soloists, a feature being the playing of the first, second and fourth movements of Dvorak's "New World" symphony, as well as his "Kol Nidrei" in which Holman was heard at his best. At the Queen's Hall, the orchestra under Sir Henry Wood gave its usual excellent program, varied and delightful. Carmen Hill was the vocal soloist and sang "Connaiss tu le pays" and other numbers delightfully. To-night the Philharmonic Society gives its fourth concert. Sir Thomas Beecham will conduct and Vladimir de Pachmann will play.

HELEN THIMM.

WARLICH AND KREISLER TO MAKE WESTERN TOUR

Baritone and Violinist Will Give Joint Recitals on Way to Coast—Recent Triumphs

Reinhold Warlich, the baritone, whose recitals here and in other cities this season, with Fritz Kreisler aiding him in the new rôle of accompanist, have attracted a great deal of favorable attention and comment, will make an extended Western tour in company with Mr. Kreisler, starting from here about the middle of March. Recitals will be given by both artists en route to the Coast, and they will give separate recitals. They will also appear on the same programs during April and May, under the local direction of L. E. Behymer of California.

Mr. Warlich sang recently at the Bohemian Club concert in New York on the occasion of a Brahms evening, in which the Kneisel Quartet and Godowsky, the pianist, also took part. Mr. Warlich sang two groups of songs. On Jan. 24 Mr. Warlich and Mr. Kreisler gave a recital in Boston at Jordan Hall in the afternoon, and this was followed by a special program given before a discriminating Boston audience at the St. Bololph Club. In a joint recital on Jan. 26 in Burlington, Vt., Mr. Kreisler played groups of violin selections as well as the piano accompaniments for Mr. Warlich. This concert was given before 2000 persons at the Armory and was an emphatic success.

Mr. Warlich will give recitals unaided in Wells College, Aurora, N. Y.; Bryn Mawr (Pa.) College, and will fill a return engagement in Boston this month. According to present plans, Mr. Warlich will spend the summer at Seal Harbor, Me., and will give much time to the preparation of new numbers for out-of-the-ordinary programs for next season.

Walter Wheatley, the tenor, who is now located in Lincoln, Neb., is to give a song recital at Dunlap, Iowa, on March 22, in addition to filling several festival engagements in the West. He is singing in March with Louise Le Baron in Thomas's "Mignon" in Lincoln.

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An Anniversary Production of "Rigoletto"—"L'Union des Arts" in Patriotic Concert

Bureau of Musical America,
27 Avenue Henri Martin,
Paris, Feb. 2, 1917.

THE program furnished at the matinée of "L'Union des Arts," under the patronage of the President of the Republic, was, like all the entertainments at the Trocadéro, diversified, but none the less interesting. There was orchestral music by the Garde Républicaine; there were recitations and dancing, and there was a war story told by the cinema written by Jean Richepin and interpreted by Sarah Bernhardt and Signoret.

The Garde Républicaine, under the direction of Ballet, gave stirring music. Mlle. Demougeot of the Opéra sang Chabrier's "A la Musique" and Massenet's "La Chevière." The poem, "Cantate aux Morts," of St. Georges de Bouhlier, with music by Fauré, was admirably recited by Albert Lambert, while Mlles. Roch and Gisele de Charmoy of the Opéra sang the vocal passages. The numbers were intensely descriptive.

Paladilhe's "Patrie" and "Invocation à Freia" (Sigurd), by Reyser, were probably the best things on the program. They were sung by Robert Cousinou of the Opéra, and the singer's rich, well rounded notes were equally well used in both the numbers.

The Garde Républicaine accompanied a Chorus des "Balalaikas du Volga" and Alesksieff's solos in this interesting number were highly appreciated by the immense audience. "Les Aviateurs," a war poem by Louis Gendreau, was recited by Marie Leconte of the Comédie Française. Yvonne Gall of the Opéra was never in better voice than when she sang half a dozen patriotic songs as sung by soldiers from the four corners of the country.

Lise Berty of the Opéra is a young singer who gives great promise and, while her "Chansons" were not particularly brilliant, one knew that her voice was capable of good things. The long program concluded with Dances and Gigs by Mlles. Schwarty and Aveline from the Opéra.

Opéra Performances Improved
The Grand Opéra is giving first-rate

performances just now. All the best talent outside the trenches has been assembled at the Grand and the Opéra Comique, and at the former place one notes a steady improvement not only in solo work, but in the chorus and in small parts. The orchestras at both houses are crippled with many of the best members mobilized.

"Rigoletto" was given at the Opéra on Jan. 19 to commemorate the first hearing, Jan. 19, 1857. Nearly every seat was occupied and the places in the topmost gallery were crowded, which indicates that there are still many students in Paris.

Maestro Arturo Vigna conducted in an energetic and spirited manner and was forced to mount the stage to receive the applause not only of the audience, but of his own orchestra—a great compliment tendered by his confrères. The artists were in excellent voice. Campredon as Gilda and Noté as Rigoletto were overpowered by the orchestra and at times their acting was quite inferior to their singing. Lafitte as the Duke was good. The chorus did better work than it has before for ages.

The second part of the program was devoted to "Les Abeilles," a delightful fantasy. The stage setting, a bee-hive, was highly original and attractive, even natural. The music was delicious, the humming effect of the strings being especially characteristic of Stravinsky's picturesque orchestration.

Massenet's "Le Cid" was most creditably produced at the Opéra Saturday evening for the first time since the start of war. It was under the direction of Henri Busser and from start to finish there was not a jar. As *Chimène* Lucienne Bréval did excellent work, and Noté as the King gave her fine support. Franz as *Rodrigue* and Huberty as the *Count de Gormas* helped to make the performance charming. The dancing was unusually attractive, and Zambelli was recalled again and again.

Women's Chamber Music Trio

The Trio Feminin gave an interesting séance at the Théâtre Edouard VII a few days ago. The young artists are Lucie Cafferet, pianist; Yvonne Astruc, violinist, and Marguerite Caponsacche, violoncellist. There are so many women professionals in Paris that it is a happy idea for these three to combine for public work, and their matinée was such a success that we are sure to hear them many times again.

The young women played half a dozen trios, the best being those of Beethoven, Magnard and Maurice Ravel. The artists appeared to enter most thoroughly into the spirit of the Ravel work. The assisting artist was Hilda Roosevelt, an American, who for years has resided in France. She has a most pleasing style and her diction is good. She gave numbers by Carrissimi, Debussy, Rimsky-Korsakoff and Gretchaninoff.

A "Matinée Littéraire et Artistique" was given by the Armenian Choral Union at the Salle des Agriculteurs last week. Folk-songs were the principal attraction, those harmonized by Diran being most attractive. Alexanian, the cellist, played several numbers.

The folk-songs were really most beautiful. Through all the music there is something very Russian, very Servian, strains that seem peculiar to people of the Balkan States.

"Aphrodite" always draws a large crowd at the Opéra Comique, and it was especially well given Tuesday evening, with Marydorska as *Chrysis* and Darmel as *Demetrios*.

The charity concert at Concordia Hall was a distinct success. The program in-

cluded a part of the "Messiah," solos sung by Messrs. Byrne and Rousseau. Later Mr. Byrne sang selections from "The Three Kings" and Rousseau sang "Renouveau," a selection by Alex de Cas-

tillon, a lieutenant in the War of 1870. The chorus, under the bâton of W. H. Kerridge, did excellent work. Blanche Pociy was at the organ.

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Form League In Great Falls, Mont., To Promote Civic Music



A Recent Charity Performance of Lehmann's "In a Persian Garden" Cycle by Great Falls (Mont.) Singers. Left to Right: W. A. Detrich, Tenor; Gertrude Graves, Soprano; Kathryn Sutherlin, Contralto; R. P. Reckards, Basso

SEEKING a conductor for a new community music body in Great Falls, Mont., Gertrude Graves of this little Western city sends us the following interesting letter:

To the Editor of MUSICAL AMERICA:

You are so generous in your appreciation of the efforts of people who are trying to bring music to the towns of the West that I have wondered if you would not be interested in publishing an article concerning what we are trying to bring about in Great Falls.

If you remember, you published in December a notice of our performance of the operetta, "Little Almond Eyes," by McFarlane. We followed that up by an elaborate performance, for charity, of Liza Lehmann's "In a Persian Garden." It was given in the Grand Opera House, sung in costume, with an Oriental background, carefully worked out with business and appropriate gestures. I modeled the performance after the one given in the fall of 1914 by Mr. Russell in the

Wanamaker Auditorium in New York. It was very well done and a great treat to this town, which has so little good music.

We had a splendid Christmas Community Sing in the big Municipal Market, trimmed with evergreens by the Great Falls Commercial Club. Several hundred people braved a thermometer thirty-five degrees below zero, one of our Montana handicaps. I conducted from a soap box, had a fine pianist and cornetist to lead the chorus and everyone sang lustily.

We are already making plans for a big Community Singing Festival on Washington's Birthday and hope to be rich enough to engage the band.

The engaging of artists for concerts is a very difficult proposition in these Western towns, especially those off the main lines as this is. Though we are a town of forty thousand, it is neither an old nor rich community, a large proportion of the population being employees, and their families, of an enormous copper and zinc smelter.

We never have a sufficient attendance at an expensive concert to warrant the engaging of a great artist. Florence Macbeth took the financial risk and gave us a rare treat in her concert here last spring. We are working now to establish a Music League such as was formed in the early days in Minneapolis, to increase the interest in good music and enable us to put up some sort of a guar-

antee to visiting artists. We find the most practical way to do this is to establish choruses among the laboring classes in various parts of the city, and are searching now for a conductor who will be able to devote practically all his time to the project.

I go to New York for two months each summer, but during the long and busy interval MUSICAL AMERICA keeps me in touch with musical affairs all over the country. It is a most important adjunct to my studio.

With hearty congratulations on the good work you are doing, I am,

Sincerely yours,

GERTRUDE GRAVES.

Great Falls, Mont., Feb. 7, 1917.

LOUIS CORNELL AGAIN HEARD

Pianist Wins Praise Anew in His Second Appearance of Season

LOUIS CORNELL, piano recital, Aeolian Hall, Feb. 14. The program:

Gavotte and Musette, D'Albert; Sonata in D Major, Beethoven; "Carnaval," Schumann; "La Terrasse des audiences du clair de lune," "Hommage à S. Pickwick, Esq.," "La Fille aux cheveux de lin" and "Minstrels," Debussy; "Ricordanza" and Polonaise, E Major, Liszt.

Louis Cornell, the young American pianist, made his second bow before New Yorkers this year, playing a representative program that included a seldom played Beethoven Sonata and the Schumann "Carnaval" as its large works. A large audience greeted Mr. Cornell warmly and found much to admire in his playing.

Mr. Cornell's art is marked by good musicianship and a fine intelligence. Technically his playing is satisfactory; it meets adequately the demands that he makes of it. Mr. Cornell is the type of pianist who can be counted upon to play almost any work neatly and capably.

The kaleidoscopic changes in the "Carnaval" found colorful and varied expression under Mr. Cornell's fingers. The four Debussy numbers were carefully performed, with subtle touches to give the necessary color effects. The two concluding Liszt numbers won the young pianist a round of applause. The good impression that he made when he first played here was decidedly strengthened.

H. B.

IOWANS CHEER KREISLER

Unusual Demonstration at Des Moines Recital—Symphonia Concert

DES MOINES, IOWA, Feb. 15.—Kreisler aroused the audience at his recital in the Coliseum recently to a remarkable pitch of intensity. As the violinist returned after several encores the audience arose and cheered him. His own Viennese compositions simply electrified the audience.

A markedly good concert was given by the Symphonia Orchestra, under Mr. Van Katwijk, at the University Church. The organization shows improvement in every way.

Violinist and Pianist Join in Attractive Recital in Delaware, Ohio

DELAWARE, OHIO, Feb. 12.—Harry N. Wiley, the well-known pianist, gave a delightful musicale at his home studio last evening, playing the Grieg Sonata, Op. 13, with May Louise Stanley, violinist. Miss Stanley later played Nardini and Kreisler pieces effectively and Matilda Bartek-McManus, soprano, was heard in French songs by Massenet, Delibes, Bachelet, German songs by Padewski, Wolf, Strauss, and the "Caro Nome" aria from "Rigoletto," making a good impression. Mr. Wiley's performance of his share in the Grieg Sonata was musicianly and conceived in a true ensemble spirit.

Thuel Burnham, the pianist, gave a recital in Greenville, S. C., on Feb. 9 before a capacity house.

ROSS DAVID PUPIL SINGS AS SOLOIST OF ST. LOUIS SYMPHONY



Rena M. Lazelle, Coloratura Soprano

Rena M. Lazelle, a Ross David pupil, who has already proved herself a young singer of rare ability, had a notable success on Jan. 7 as soloist with the St. Louis Symphony Orchestra, singing one of the "Magic Flute" arias and a group of songs. Her success was immediate, the critics of the St. Louis papers praising her for her voice and the manner in which she employed it. The voice is a coloratura, yet she is said to be able to sing from low E to G above high C.

Miss Lazelle has studied for six years with Mr. David and is now teaching singing at the College of Music at Jacksonville, Ill. After her symphony appearance in St. Louis, she was sent for by Maestro Campanini to make an audition, and if this is satisfactory she will be a member of the Chicago Opera Association next season. She is coming East in any case in the spring to resume her work with Mr. David and will continue with him over the summer. In the fall she will enter the concert and oratorio field, irrespective of whether she secures the operatic engagement or not.

War and the Universality of Art

"If war should come to this country and America should find itself actively opposed to the Powers with which it has severed diplomatic relations, what will occur in the music world?" asks the Cedar Rapids Republican. "Will America attempt to nationalize music to the extent of refusing to hear German artists and German music? Fritz Kreisler is at the present time an idol of our music-loving public and he will play just as well the day after war is declared, if it should be, as he does now. Kreisler may think he belongs to some country and some of our unthinking people may attempt to separate the man and the musician, but Fritz Kreisler, the musician, belongs to the world."

Reed Miller, tenor, sang Florence Turner-Maley's "Fields of Ballyclare" recently for the Park Hill Country Club. Vernon Archibald gave the same composer's "In a Garden Wild" at the Waldorf-Astoria, Feb. 18. Elizabeth Latham offered "Song of Sunshine" at the Hotel Plaza, New York. "Lass o' Mine" and "I'll Follow You" were introduced by Eleanor Patterson at Geneseo, Watertown and Geneva, N. Y.

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"VALSE LUCILLE," "Intermezzo," "Love Song," "Oriental," "Etude," "Why?" By Rudolf Friml, Op. 85. "Butterfly," by John H. Densmore. "Little Caprice," by Sandor Harmati. "Grace," "Tears Those Dear Eyes Sadden," "Let the Whole World Know the Secret," By Enrique Granados. (G. Schirmer).

Mr. Friml's six pieces are attractive salon compositions for the piano, the gifted Bohemian again showing himself the possessor of a fluent melodic sense and a certain charm of style. One of the best of the set is the "Love Song," which, strangely enough, opens with four measures similar to the opening of Maestro Sibella's lovely song, "O Bocca Dolorosa." The "Oriental" is appealing and is one of the few pieces of this nature cast in major. "Why?" is a questioning little waltz movement. Unlike Schumann in his famous "Warum?", Mr. Friml asks no question at the close of the piece, ending on tonic chords with considerable finality.

"Butterfly" is subtitled "a fantasy for the piano." We like its grace and its melody and find in it something of the flavor of Delibes. Surely, a worthy master to emulate and one who can teach much to composers of light music. The piece is quite long, carefully constructed and lies well for the hands. It is dedicated to Anna Pavlova. Were the piece orchestrated, the inimitable Russian *danceuse* could probably employ it as an accompaniment for her superb art.

Mr. Harmati's violin piece, "Little Caprice," is the composition of a young man who has rare talent. Harmonically the piece is full of fine things. We feel the influence of Cyril Scott in it. Its composer is a young Hungarian violinist, now living in New York, whose creative ability would seem to be as worthy as his instrumental gifts. This composition, unpretentious as it is, makes one want to know more of his music. It is, as its title implies, capricious, and requires a good violinist to play it properly, the passage work, cast in modern idiom, being taxing and there being real need for an intelligent understanding of its contents.

Disappointing are the three songs for a high voice by the Spaniard, Granados. Those of his songs reviewed in this department of six months ago were uninteresting, and we find little in these that is unlike them. They have melody, to be sure, but it lacks distinction, in the main;

it is altogether too obvious. Señor Granados wrote for the voice with not half the freedom that he did for the piano. Nathan Haskell Dole has prepared worthy English texts for the songs from their original Spanish poems.

"LOVE'S BENEDICTION." Arranged by Alfred J. Silver. "A Million Little Diamonds," by Oscar E. Schminke. "To the Unknown," by Alice M. Shaw. (J. Fischer & Bro.)

"Love's Benediction" is an admirable song for solo voice with piano accompaniment. Investigation shows that it is an old Irish melody, which Dr. Silver has arranged skilfully to a text by Philip Edwards. It is, in fact, the same melody that Percy Grainger has arranged and calls "Tune from County Derry," which we have heard in New York in his orchestral, choral and piano settings. It should have great success as a song. Editions for high and low voice appear.

The Schminke and Shaw numbers are two of the best light songs we have seen in months. Mr. Schminke's is a setting of a pretty little poem by Mary Frances Butts, which he has given a delightful musical setting. Miss Shaw's "To the Unknown" is charming, and the point of the poem is reflected in music that is appropriate. Both of these songs will have a vogue as encore numbers in the hands of skilled interpreters. They are for high voice.

"CHINESE LULLABY." By William Lester. "In Toy Town." By William Lester. "A Little Caprice." By Alexander Rihm. "Songs My Mother Taught Me." By Anton Dvorak. Transcribed by Maud Powell. (Breitkopf & Härtel.)

Mr. Lester's "Chinese Lullaby" is a pleasing song for a medium voice. It is melodious, yet not ordinary. Harmonically simpler than some things he has given us, it is appropriately managed in every measure. There is a suggestion of the pentatonic in it, though no strict employment of it. Frederick H. Martens is the author of the poem of this song, and it does him credit. He has also supplied short poems, which appear at the top of the page of each of the six little pieces for piano that comprise Mr. Lester's "In Toy Town." We must compliment Mr. Lester for having so successfully accomplished the difficult task of writing good music for children. "The Promenade," "Mister Teddy-Bear," "Pierrette and Pierrot" (before the days of suffrage it used to be "Pierrot and Pierrette"), "Grand March of the Tin-

Soldiers," "The Toy-Piano" and "Sleepy-time in Toy-Town"—these are the titles of the six pieces, all attractive and well calculated to make good elementary teaching material.

"A Little Caprice" is a brief piano solo that will be very effective in performance. Uttering no especially individual musical idea, it is musicianly in structure and well set for the instrument, giving the player an opportunity to play thirds and sixths in passage-work and also good practice in the obtaining of *rubato*.

Mme. Powell's transcription of Dvorak's lovely song was revealed to us by the great violinist herself at her first New York recital of the present season. It was vociferously applauded then and it will probably be whenever it is heard. A melody admirably suited to the violin, Miss Powell has transcribed it without changing it much, adding a few double stops here and there to enrich the color. It is not difficult to perform.

A. W. K.

"FOUR PRAIRIE SKETCHES FOR VIOLIN AND PIANO": "To the Prairie," "Gophers," "To a Cactus-Flower," "Rough Riding." By Cecil Burleigh, Op. 13. (G. Schirmer.)

There is character in each of these sketches. Mr. Burleigh writes for the violin with a sure hand and knows how to create a mood or evoke atmosphere with comparatively modest means. For instance, he employs a brusque but exuberant rhythm based upon a simple tonic and subdominant succession as the germ of "Rough Riding." This he works up skilfully, employing jerky variants and fragments of the original motive. A high trill sounded together with the open A string may have been intended to simulate the excited whinnying of the plunging steed. The piece is a clever bit of tone painting.

"Gophers" is also an effective little number, fancifully conceived and adroitly carried out. "To a Cactus-Flower" is a delicate slow melody for muted violin. Now and then MacDowell is recalled. "To the Prairie" displays Mr. Burleigh's sound craftsmanship. He works up a short and not particularly striking idea in noteworthy fashion, achieving an impressive main climax. In each of the pieces it is apparent that Mr. Burleigh is writing with genuine fervor. He belongs among the modern violin composers who shun the shallow pyrotechnics and sugary style which were the bane of comparatively recent music for the instrument. In other words, Cecil Burleigh is a violinist who writes music.

"SIX SLAVIC FOLKSONGS." By Josef Suk. (Boston Music Co.)

Genuine gems are these folksongs, and masterly is Mr. Suk's arrangement of them. He has provided a piano accompaniment for four hands, and against this unique background the voices move in sharp relief. The part writing is idiomatic, as it should be for music of this type. It is the work of a finely equipped composer, whose predilections and training enable him to cope victoriously with this trying task. The majority of the songs are in three parts, some, however, in two. They are entitled, respectively, "Yearning," "In Death United," "The Miraculous Well," "Shepherd and Shepherdess," "Mother and Maiden," "Had They But Known!" All are drenched with racial character. The translations from the Slavonian, Moravian, Wendish and Serbian dialects have been made by Nathan Haskell Dole, who has done, it may safely be assumed, all that there was to do in a matter like this. That the significance and peculiar poesy which often inhere in little verses of this sort inevitably evaporate in translation is notorious.

"A CYCLE OF OLD SOMERSET FOLKSONGS." By Louis Victor Saar. (Boston Music Co.)

Mr. Saar has arranged and adapted five lovely old English songs in a manner worthy of hearty praise. His firm musicianship stood him in good stead and he was obviously in entire sympathy with his task. So the result is excellent. A simple piano part is provided in each case. The songs are uniformly melodious and should prove as grateful for

the singers as for their hearers. All are scored for the regulation four parts—soprano, alto, tenor and bass. The separate titles are, "The Seeds of Love," "The Banks of Green Willow," "The Little Turtle Dove," "The False Bride" and "The Crystal Spring."

"MAKE ME A SONG." By Henry Hadley, Op. 75, No. 1. (G. Schirmer.)

One of the best modern ballads that the writer has encountered is this one of Mr. Hadley. He has set this tender James Whitcomb Riley lyric to a gracefully curved melody which reflects the sentiment adequately. The harmonies are appropriately simple, but they are adroitly employed and lend a warm color to the accompaniment. Several deft contrapuntal strokes tend further to give character to the piano part. "Make Me a Song" illustrates exactly what a really gifted musician can accomplish in this genre. It is for a high voice, with violoncello *ad libitum*, and is inscribed to Inez Barbour.

"THE BLUEING OF THE DAY." By John Pierce Langs. (G. Schirmer.)

A sprightly and felicitous setting of what is described as a "Welsh folk-poem." The melody has no particularly original profile, but it is carefully balanced. The accompaniment is easy to play. In brief, the song, while unpretentious, proves that its composer is an able musician with an eye for detail. "The Blueing of the Day" is adaptable for either a high or medium voice.

B. R.

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NOTED ARTISTS IN BENEFIT

Maude Fay and Miss Novaes Win Laurels with Stransky Players

For the benefit of the New York Diet Kitchen Association a concert was given in the large ballroom of the Waldorf-Astoria on the afternoon of Feb. 19, by Guiomar Novaes, pianist; Maude Fay, Metropolitan Opera soprano, and the Philharmonic Orchestra, under Stransky's baton. A big and brilliant audience was in attendance. After the orchestra had played Goldmark's "Spring" Overture, Miss Novaes was heard in Grieg's Piano Concerto, which she performed with her customary poetry and intelligence. Dukas's "Sorcerer's Apprentice" completed the first half of the program.

Miss Fay earned vociferous applause for her interpretations of "Dich theure Halle" from "Tannhäuser" and the "Vissi d'Arte" aria from "Tosca." Her authoritative style and pure diction were constantly in evidence. The Philharmonic played Wagner's "Siegfried Idyll" and Tchaikowsky's "Theme with Variations" as consummately as it had played the preceding numbers. Mr. Stransky's players accompanied both soloists admirably also.

Students of Cincinnati Conservatory's Classes Presented in Recitals

CINCINNATI, OHIO, Feb. 20.—Five talented students from the Conservatory artist classes were presented Tuesday night with the orchestral accompaniment of the Conservatory orchestra, Mr. Tirindelli, conductor. They were as follows: Arnold Schroeder, Inez Isenberg, Helene Turner, Mozelle Bennett and Helen Atchison.

A large audience heard a piano recital by pupils of Frederic Shailer Evans's class at the Cincinnati Conservatory on Feb. 15. The participants were Robert Child, William Meldrum, Dwight Anderson, Norman Brown and Lloyd Miller.

SLAVIC NOVELTY IN ST. LOUIS CONCERT

Hempel Conquers as the Symphony Soloist—Guarantors Face \$35,847 Deficit

ST. LOUIS, Feb. 17.—One of the largest matinee audiences of the season attended the Symphony concert yesterday afternoon to hear a program of unusual beauty and a soloist who fulfilled the expectations of the most critical. Mr. Zach introduced a new work in the Symphony No. 1, in A Major, by the Russian, Basil Kalinnikoff, which received a warm reception. The other orchestral work was Bossi's "Intermezzi Goldoniani," entirely for strings. Carl Tholl, first viola player, gave the obbligato in a finished way. The soloist was Frieda Hempel, famous coloratura soprano of the Metropolitan Opera House. Again she proved her claim to superiority in her singing of "L'Amoro Saro Costante" from Mozart's "Il Re Pastore." It was as fine a piece of coloratura work as has been heard in St. Louis in many a day. As an extra she gave the "Wiegenlied" by the same composer. Her other aria was the familiar "Qui la Voce" from Bellini's "I Puritani." Enthusiasm ran wild and she was forced to add another extra, this time the "Blue Danube" arrangement. Even with this the audience was loathe to let go, but she did not respond further.

At last Sunday's "pop" concert Mr. Zach chose to open the afternoon with Sousa's new "Presidential March," which was given such a demonstration that the orchestra rose and played "The Star-Spangled Banner." Mr. Zach honored Oswald Thumser, the first viola, by giving two melodies for string orchestra

composed by Mr. Thumser. They are original and entertaining compositions. John Keburz, flautist, was a soloist.

The St. Louis Symphony Orchestra has issued a comparative statement of income and expenditure of the society for the season of 1916-1917 and 1915-1916. At the opening of the season ten more men were added to the orchestra at an increased expense over last season of approximately \$8,000. The orchestra also took another financial leap and increased the expenditure for soloists about \$3,600. The entire change of policy with regard to the regular subscription concerts has provided St. Louis with world renowned talent, but it left several pairs of concert without soloists. These were partly filled in by guest conductors. There has been a natural increase in season subscriptions, this amounting to \$37,020 in 1916-1917 against \$33,689 the previous season. Despite the fact that the orchestra has made several small tours this season, the advertising expense has not been increased proportionately, so that the net income from extra concerts and tours only shows an increase of \$221. According to the estimated figures for the season of 1916-1917, there will be a loss of at least \$35,847, which figures a loss on each season ticket sold of \$13.50 against \$14.

Unfortunately, the Orchestra is not possessed with a large endowment fund, like similar bodies in other cities, and therefore must necessarily provide for this annual deficit by contributions from a board of guarantors. This board, however, has no voice in the control of the orchestra's affairs. This list now contains 297 names, to whom will have to be looked for the deficiency this season.

Arrangements were made last night by the Chairmen's Caucus of the Members' Conference of the Chamber of Commerce to send the St. Louis Symphony Orchestra on a four weeks' tour this spring, which will include cities in Missouri, Arkansas, Tennessee, Louisiana, Texas, Oklahoma, Kansas, Nebraska and Iowa.

H. W. C.

SOLOIST'S HONORS FOR LEO SCHULZ

Philharmonic's 'Cellist in Place of Distinction—Eckert's Concerto His Vehicle

Leo Schulz, the orchestra's admirable first 'cellist, was the soloist at last Sunday afternoon's New York Philharmonic concert in Carnegie Hall. Mr. Schulz shines in this capacity at least once every season and his performances invariably elicit great enthusiasm. Hearty applause greeted this genial artist when he stepped from his desk onto the little stand at the front of the stage and when he had done his share he received an ovation of which any visiting soloist might have been proud. He deserved it, too, for he played with all that skill, that refinement and artistic finish which entitle him to rank with the foremost virtuosi of the instrument.

Mr. Schulz's vehicle on Sunday was Carl Eckert's D Minor Concerto, a work little heard here. Eckert was one of Mendelssohn's favorite pupils and his concerto is unpretentious and palatable, if rather antiquated, music, a great deal better, on the whole, than much of the stuff habitually foisted by 'cellists on a patiently enduring public. It was this same concerto that Mr. Schulz played as candidate for admission to the Leipzig Gewandhaus orchestra. Carl Reinecke was conductor at the time and one of the players called his attention to a phrase in the *andante* which suggests Lohengrin's "Mein lieber Schwan." Reinecke, a virulent opponent of Wagner, got around the difficulty by reminding his informer that the work was composed ten years before Wagner's opera. It is strange that nobody pointed out to him the amusing suggestion of the "Liebestod" which occurs shortly after the cadenza in the first *allegro*.

Under Mr. Stransky's guidance the orchestra played Mozart's "Figaro" Overture, Schubert's "Unfinished" Symphony, Strauss's "Death and Transfiguration," Weingartner's stunning contrapuntal arrangement of the "Invitation to the Dance" (one person was overheard to remark in astonishment that the Philharmonic was playing "The Spectre of the Rose"), Tchaikowsky's "Andante Cantabile" and the Moszkowski "Mala-gueña." The Schubert, Strauss and Weber works were the orchestral high-water marks of the concert. H. F. P.

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Sembach in the name part was excellent.—Eve. World.
A youthful, buoyant and interesting figure.—American.

Sembach was an excellent Siegfried.—Tribune.
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MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith.—Ed. MUSICAL AMERICA.

Claims the Playing of the N. Y. Philharmonic Is Not Always Up to Its Own Standard

To the Editor of MUSICAL AMERICA:

While I have no desire to be classed among the friends and employees of the Damrosch Symphony Orchestra, who have recently rushed into print in the *New York Times* and elsewhere with more or less drastic criticism of the New York Philharmonic and its conductor, I do think it opportune to call attention to one feature connected with the situation which it may be well to discuss.

There is a vast difference between the playing of the Philharmonic Orchestra when it appears in its own concerts and when it is simply one of the features of a concert. When the Philharmonic is, as it were, on its mettle at its own concerts, it deserves all the praise which it generally receives. When, however, it is simply part of a general musical entertainment, the Orchestra often appears indifferent and does not play with anything like the same interest; indeed, to be frank, it does not do its best.

This criticism, I believe, will be endorsed even by some of its warmest friends. And here it may be well for me to refer to the argument made some time ago by your own Mephisto, to the effect that nothing can be more damaging to the best interests of an orchestra, and, indeed, of music itself, than to make it a local issue, and, consequently, to hold up to reprobation anyone who may venture to criticise its activities or its policies. That was, I believe, your Mephisto's stand with regard to both the Minneapolis and Philadelphia Orchestras. Now, if not only Mr. Daniel Gregory Mason, but others who have ventured to criticise the policies of the Philharmonic, and also some of its performances, are to be held up to public reprobation for doing so, are you not in a measure contradicting yourself and doing the very thing of which Mephisto so justly complained?

The Germans have a proverb, "He is my friend who tells me the truth." So it will do no harm to the Philharmonic and its spirited and talented conductor if they are told that, at times, their work outside their own particular subscription concerts lays them open to criticism, on the ground that it is not up to their own standard, but is often more or less slovenly and shows an unbecoming lack of interest. I say "unbecoming," for when people get their price they should deliver their best.

Very truly yours,

G. W. S.

New York, Feb. 15, 1917.

Mr. Epstein Denounces Commercialism of the Concert Stage

To the Editor of MUSICAL AMERICA:

As one of the constant readers of MUSICAL AMERICA, I want to ask you to give publicity to a matter which is common knowledge among musicians in America, but which, nevertheless, in my opinion, constitutes a great menace to artistic sincerity and accomplishment in this country.

I refer to the practice, on the part of manufacturers of pianos of recognized inferiority, of offering well-known artists substantial matter of reward (in one way or another) for using their instruments in concert.

A recent experience of mine, as accompanist, is a case in point: A certain well-known prima donna recently engaged me for several concerts. Now I, as pianist and accompanist (though not one in the employ of a piano company), feel that the piano I use in a concert is a matter of paramount importance. A piano for accompaniments must be an instrument, at least, of beautiful and sympathetic tone-quality, or the two artists are immediately and seriously handicapped. I might add that for me there are just two pianos manufactured in this country which meet such require-

ments. I use either make according to the wish of my soloist, but no others, and no amount of money would influence me to depart from this decision, which is the result of purely artistic and aesthetic convictions.

Judge then of my surprise when, having first told me in a half-hearted way that she was going to use an instrument acceptable to me, my prima donna informed me a few days later that on account of the "courtesies of a representative" of another piano firm she had decided to use its instrument in these concerts.

I acknowledge some inferior pianos are widely advertised and endorsed by very famous singers, and the like, but every child knows how these endorsements can be secured, and everyone knows, also, that more "endorsements" could be had from musicians—and singers—even for worse instruments than are now in existence.

Would this prima donna, I wonder, consent to sing in New York with a fourth-rate orchestra? Perhaps she would, if the "courtesies of a representative" were sufficient. But consider this: Everyone concerned in this nasty transaction—the piano firm, the vocalist, the vocalist's impresario, sometimes even the hall-manager—everyone has a say in the matter, excepting the one man who is supposed to play on the instrument.

Following my prima donna's communication, I cancelled my agreement to appear. Similar cases have occurred with me repeatedly within recent memory. Of course, people in this money-grabbing age look on a man who does such a thing for purely idealistic reasons as quixotic or worse. Finally, I would like to ask this: Is not the mere fact that third-rate piano firms resort to such tactics as these in itself a frank admission of their inferiority, as these instruments would otherwise have no chance whatever to be heard in public? I admit some of these instruments are not wholly unacceptable in a parlor, etc. But the hall, the platform will always be the real test. Many a horse may be good enough for a hansom-cab but certainly not for the race-course! I ask: Why do not these firms use the thousands they apparently spend on artists (directly or indirectly) for the improvement of their pianos, for better workmen, better material, etc.?

And, concerning these artists, I ask: Has idealism entirely vanished from this world—is money everything? Is it not time that a stand were taken by musicians against this abuse of all artistic honesty and decency and self-respect?

Yours very truly,

RICHARD EPSTEIN.

New York, Feb. 15, 1917.

Rabinoff's Ideals Regarding the Chorus To the Editor of MUSICAL AMERICA:

Signor Rabinoff (in an interview which your journal reprints) speaks of his Russian ideals regarding the chorus—without telling us of what those ideals consist. He does not tell us because he does not know, unless we must accept as an illustration what he showed us in the two seasons of opera he gave in New York. In these the chorus was Turkish rather than Russian! Furthermore, when he refers to the chorus of the Metropolitan Opera, Signor Rabinoff proves that, in spite of his name ending in "off," he is more Turk even than the choral performances with which he regaled us!

Very truly yours,

GIULIO SETTI.

Metropolitan Opera House,
New York, Feb. 11, 1917.

The Changed Rules of Mr. Hinshaw's Operatic Competition

To the Editor of MUSICAL AMERICA:

Mr. Hinshaw has decided to make "slight changes" in the rules governing the competition. 'Tis the lovely bit of news you will find in MUSICAL AMERICA of Feb. 10. A year after the competition was first announced and when we are nearing the date in which the scores should have been mailed to the judges, is the time chosen by the gentlemen handling this competition to make changes in the rules! One of these "slight changes" is the announcement of the make-up of the orchestra! Ye Gods! After enumerating and qualifying the instruments they give us this gem: "Composers may omit any instruments undesired, but are not allowed to add any other instruments." Suppose,

now, Mr. Hinshaw, that some of the contestants have given a very prominent part to the piano in their scores (you remember the suggestion came from you a year ago; you cited Richard Strauss, if I am not mistaken), what are they going to do? How can they rearrange their scores? What instrument shall take the place of the piano?

Of course, there is a remedy—re-write the score. Lovely, is it not? The desire for plain American talk is strong, but I will content myself with: Verily, verily, this is extraordinary! By the way, has the postponement been asked? Was it spontaneously given? If asked, injustice is being done those who are ready.

Yours truly,

A. D. K.

Pittsburgh, Pa., Feb. 12, 1917.

The Case of Signor Baralt

To the Editor of MUSICAL AMERICA:

For a number of years we have been subscribers to MUSICAL AMERICA and are particularly interested in the page contributed by Mephisto. We like his style, for we are convinced that he is eminently fair. It is for that reason we would like to have him pass on the following:

Some of our friends advised a lady whom we know to take her daughter to a Signor Baralt, as one who would be a fine teacher, saying that he had been a "wonder" in Italy and had a wonderful future ahead of him here.

We have been informed that Baralt is acting as understudy to Caruso and is likely to sing some of Caruso's parts soon at the Metropolitan.

Would you mind relieving our minds as to the facts? Do you know of such a person? Has he any reputation as a singer? Has he any as a teacher?

Yours very truly,

HERBERT H. PHILLIPS.

Toronto, Can., Feb. 11, 1917.

[We have no personal knowledge of Signor Baralt, the singing teacher. Inquiry has developed the fact that he has a studio on St. Nicholas Avenue; that he advertises himself as "a baritone" and "a specialist in high notes"—whatever that may mean; that he gives voice trials free; that he charges \$2 per lesson. The statement that Signor Baralt is acting as understudy to Caruso, the great tenor, is amusing when you consider that he advertises himself as "a baritone." If Signor Baralt has made such a statement—that he is likely to sing some of Caruso's parts soon at the Metropolitan—it may be because he hopes to develop into a tenor through being "a specialist in high notes."—Editor, MUSICAL AMERICA.]

Personal Abuse Not a Legitimate Function of Musical Criticism

To the Editor of MUSICAL AMERICA:

Cannot you do something toward bringing about a more worthy attitude on the part of the New York daily press toward our serious artists' work?

Why should so fine a woman, with so glorious a voice, as Matzenauer be subject to personal abuse?

Why Sembach, superb tenor, who both looked and sang the part of *Walther Stolzing* as no other on this side of the water, anyway, can look or sing, be personally satirized?

Is this criticism, I ask you?

Few performers, indeed, are above or beyond all criticism, but vulgar personal abuse is inexcusable.

About the worst sinner is the young man who assists Mr. Krehbiel of the *Tribune*. His remarks on Geraldine Farrar's *Thais* are surely unjustifiable from any point of view. She is not an ideal *Thais*, of course. As I happen to know, she was cast for the rôle against her own wishes. It is too high for her voice in the first place. No singer enjoys singing a part out of her range, when she must cut out all the high notes, as happens when Geraldine Farrar sings *Thais*. But this young man does not know enough to have noticed that, and should blame the management, not the performer, who is not responsible. He would seem to have a personal spite against that fine and versatile artist, Kathleen Howard, as he either ignores her altogether or insults her by his ignorant and absurd abuse. The career that this dignified and gifted American contralto has made in Europe and her own country should protect her. If the venerable Krehbiel of the *Tribune* is no longer able to attend the Metro-

politan performances, some one of authority and knowledge should be employed in his place.

Impress on your readers that if Farrar's figure and voice unfit her for *Cherubino* or *Thais*, it is not her fault but that of the management which plays the rôles. The artists are not consulted, believe me.

Yours confidingly,

A. E. JOHNSTONE.

New York, Feb. 17, 1917.

Daniel Gregory Mason Offers Correction To the Editor of MUSICAL AMERICA:

May I ask enough space in your columns to correct a misstatement of fact made by Mephisto in your issue of February 10? I have never written for the *Musical Times* of London. If Mephisto and any of your readers who accept his views, still think that the fact that I write the program notes of the New York Symphony Society invalidates my criticism of the recent trend of the Philharmonic Orchestra toward sensationalism and musical mediocrity, I should like to call their attention to Mr. Paul Rosenfeld's article in the *New Republic* for Jan. 27, to the editorial paragraph in the *Outlook* for Jan. 31, and to Mr. Arthur Whiting's letter, much more severe than mine, in the *New York Times* for Feb. 11. The effect for good or evil on public taste of an institution like the Philharmonic Society is too important a matter to be beclouded by personal or pecuniary considerations.

Yours very truly,

DANIEL GREGORY MASON.

New York, Feb. 14, 1917.

[Mephisto's point was that in attacking the policies of the New York Philharmonic, Mr. Mason was not disinterested, as he was paid to write the program notes of the New York Symphony Society. Mr. Mason admits that he writes these notes. Mephisto also stated that Mr. Mason represents the London *Musical Times*, in which the New York Philharmonic has not received fair treatment, while the New York Symphony has always been lauded. This charge Mr. Mason denies. Possibly Mephisto's statement arose from the fact that on the press lists of prominent artists Mr. Mason has been quoted for years as representing the London *Times*.—Editor, MUSICAL AMERICA.]

Need Classics in School Curriculum to Spur Creative Imagination

To the Editor of MUSICAL AMERICA:

In his musings as published in the MUSICAL AMERICA of Jan. 27, your interesting Mephisto has taken it upon himself to champion the cause of modernizing the secondary school curriculum, advocating the "throwing overboard of Latin and Greek," and other radical changes.

In my opinion the abandonment of these subjects will be a grave mistake for the public schools. In the first place, though they may seem at the time somewhat dry studies, they constitute most excellent mental discipline. Again, every individual, no matter what his later life work, needs a classical, an esthetic background. The modern trend seems to be to get everything immediately to the point where it may be put to active and financial use—else discard it. We are getting to be too utilitarian and too much in danger of becoming pure specialists and nothing else.

Mephisto decries the heavy classical schedule as taught in England. Upon examination the secondary schools of Germany and France will also be found to contain much of that material—more, in fact, than exists in our own curriculum generally. Now, where do our creative artists come from? Our greatest writers are probably from England and Germany; our greatest painters and musicians from Germany and France; our sculptors from France. It seems to me that this grounding in the classics is the great stimulus which is responsible for creative genius. And what America needs is stimulation of creative activity in literature, art and music. We have all too little evidence of serious creative activity in these fields in this great country of some hundred million individuals. Our boys and girls need cultivation of their imaginations and their finer emotions. If this side of their education is neglected, we may expect to be a nation rich in general efficiency perhaps, but sadly poor in native art, literature and music. Therefore, my plea is, let us keep the Latin and Greek and whatever subjects will further that end—not throw them overboard.

[Continued on page 43]

MUSICAL AMERICA'S OPEN FORUM

[Continued from page 42]

I heartily disagree with Mr. Bryan's attitude regarding college men, who really constitute a large share of our highly educated men and, in turn, a great portion of our diplomats, scientists, educators and creators. There are those of us who cannot take Mr. Bryan over-seriously, and cannot appreciate his view that college men do not represent the characteristic American.

However, I do wish to express my appreciation of your efforts to encourage the inclusion of music in the schools and colleges as well as among the public at large. Only by educating the boys and girls along this line through the missionary work of yourselves and others, can we hope to have a musical nation.

Very sincerely yours,
JAFFREY C. HARRIS.

Department of Music,
Iowa State College,
Ames, Iowa, Feb. 14, 1917.

Commends Article on Evan Williams
To the Editor of MUSICAL AMERICA:

To say that we cannot do without your splendid paper is to tell you what thousands of others have done. It will interest you to know that Mr. Abernathy always keeps a copy of MUSICAL AMERICA in his studio. By the way, I thought that was a fine article on Evan Williams in your last number.

Respectfully,
Mrs. A. ABERNATHY.

Sioux City, Iowa, Jan. 31, 1917.

Greenville, S. C., to Have Festival in
New Auditorium

To the Editor of MUSICAL AMERICA:

For a number of years the musical taste of Greenville has been steadily growing and it is the purpose of all organizations interested in things musical to combine together and put on a music festival of large proportions as soon as the municipal auditorium can be completed. This auditorium as now planned will be in every way suitable to such a

purpose. It will seat about 3000. Work will soon be started if plans now projected carry.

As manager of the local concert course, I propose to have each family in the city interested in music take at least one musical journal, for this, I believe, would in a large measure clarify the musical atmosphere and assist largely in bringing up the musical standard more rapidly than could otherwise be done.

MUSICAL AMERICA seems to be taking the right attitude toward music in this country and should be liberally supported by all musicians that appreciate this attitude. Music by our people and musicians trained in America should receive our hearty support and doubtless will more and more.

American independence in musical matters must be encouraged and MUSICAL AMERICA is adding great impetus to this movement.

GEORGE A. BUIST.

Furman University,
Greenville, S. C., Feb. 10, 1917.

Accuses New York Dailies of Giving
False Accounts of Grien Recital

To the Editor of MUSICAL AMERICA:

As Mr. Grien's manager, I wish to voice my protest through your columns against the outrage which was perpetrated against Alphonso Grien the baritone by a number of New York papers in reporting a recital given by him, under the auspices of the Labor Forum, on Sunday, Feb. 11. According to the papers, copies of which I send you herewith, Mr. Grien was interrupted in the midst of singing "Prussian war songs" and "Hymns of Hate" by a group of "patriotic boy scouts, who invaded the recital hall and vindicated the honor of their school" (the Stuyvesant High School, in the auditorium of which the recital was held) by behaving like "rough-necks."

Even if Mr. Grien had been singing German songs, the behavior of the boy scouts would not have been excusable. It happened, however, that he was singing "Rolling Down to Rio" when the interruption came, and while there were eight songs in English on his program, there were four in German. The German group was not sung until over an hour after the disturbers had been expelled from the hall. While the boys, as boys, may have been excusable, the papers which deliberately printed a false account of the affair are surely very culpable.

I hope that you will take this up, and render a strong protest against this sort of thing, not because of the importance of this instance, but because these are troublous times, and especially among musicians (necessarily international in their outlook, because music is the product of all nations) a firm stand must be taken against jingoism, and narrowness, and prejudice.

If our relations with certain countries in Europe have become strained, that is all the more reason for Americans to be fair and just to each other.

Cordially yours,
EGMONT H. ARENS.

New York, Feb. 14, 1917.

Reiss Indorses Interview

To the Editor of MUSICAL AMERICA:

I wish to express my admiration and thanks for the wonderful article you had in your last week's issue. Mr. Peyser's interview was the first—as far as I can remember—that gave exactly in print the ideas, opinions, facts and hopes I had uttered personally!

The attitude of MUSICAL AMERICA must of necessity convince everybody that you have really at heart the true interests of musical art in America.

Again accept my thanks and my respect,

Very sincerely yours,
ALBERT REISS.

New York, Feb. 13, 1917.

Defends the Organ Grinders' Favorites
To the Editor of MUSICAL AMERICA:

The discussion pertaining to the performances of such popular airs as Mendelssohn's "Spring Song" has proved very amusing to many readers of MUSICAL AMERICA. Last night Julia Culp sang here in Detroit under the management of the Central Concert Company. (By the way, their stage settings are beautiful and have excited the admiration of all music-lovers.) Mme. Culp's encore after the first group of songs was that bit of musical pulchritude, entitled

"Long, Long Ago." It is so simple; everyone knows it, yet it was one of the most fascinating moments of the evening. A great artist when performing a universally known composition gives it some new interpretation, which inspires the amateur. Every violinist can play Schumann's "Träumerei," some perfunctorily and others very well, yet we always enjoy hearing Mischa Elman sing the familiar melody on his instrument. Alma Gluck creates joy among her auditors when her accompanist starts the familiar music of "Carry Me Back to Ole Virginny." The strains from "Lucia" and "Rigoletto" are just as well known as the "Spring Song," yet we love them, though every organ-grinder ignominiously hammers them out of those boxes.

Best wishes to your famous paper.

Very sincerely,
LILLIAN SHIMBERG.

Detroit, Mich., Feb. 14, 1917.

"To a Young Girl Out West"

To the Editor of MUSICAL AMERICA:

I have read your letter "To a Young Girl Out West" many times since its publication last fall and every time I read it I am impressed more with its greatness. It is the most complete, most practical, most logical and most concise letter of its kind I have ever read. Every musical aspirant should read it, study it and give it the consideration which it merits.

Respectfully yours,
HENRY OFFEN.

New York, Feb. 8, 1917.

Appreciation!

To the Editor of MUSICAL AMERICA:

Heartfelt thanks for the splendid story and photo on the front cover of MUSICAL AMERICA of Mrs. Edward MacDowell. Trusting that the resulting good from this widespread publicity may lead to benefit for us all, I remain, with thanks and good wishes,

Faithfully yours,
GERTRUDE F. COWEN.

New York, Jan. 20, 1917.

KUNWALD PRESENTS AMERICAN'S WORKS

Ruth Deyo Performs Loeffler's
"Pagan Poem" with Symphony—
Kramer Sketches Heard

CINCINNATI, OHIO, Feb. 20.—Two distinctive features marked the last pair of concerts given by the Cincinnati Symphony Orchestra, the Second Schumann Symphony and the first performance in Cincinnati of Loeffler's "Pagan Poem," played by Ruth Deyo and the orchestra. The program was as follows:

Overture, "Midsummer Night's Dream," Mendelssohn; Symphony, C Major, No. 2, Op. 61, Schumann; "A Pagan Poem," for piano and orchestra, Charles Martin Loeffler; Overture, "Le Roi d'Ys," Lalo.

Dr. Kunwald infused decided vigor and robustness into his reading of the Mendelssohn music. The Second Schumann Symphony was played with this same invigorating energy. The Lalo Overture was given its first Cincinnati performance by the orchestra.

The "Pagan Poem" made an instant appeal to the musical element of the audience, but its complexity and the obscurity of its subject for the general public made it somewhat difficult to grasp after but a single hearing. However, it proved itself a work of superlative interest.

Ruth Deyo, the soloist, a gifted young pianist, played the piano part with a fine grasp of its poetic and technical possibilities. She was most cordially received.

The novelty of the last popular concert consisted of two extremely interesting sketches by A. Walter Kramer, the New York composer, "Chant Nègre" and "Valse Triste."

The composer displays a decided gift of melodic invention and an unusually skillful control of the orchestral medium. Both works were received with enthusiastic applause by the Cincinnati public. Other contributions from Mr. Kramer's pen will be heard with special interest.

A. K. H.

Mme. Margaret Matzenauer will give her first Chicago recital of the next season on Oct. 21.

Laeta Hartley scores again

BARRIENTOS IN JOINT RECITAL

Coloratura Soprano Has Excellent Program But Does Not Acquire Audience.

MISS HARTLEY SCORES

Portion Contributed by Her Pleasing to Numerous Friends at Concert.

Under the heading here reproduced the Waterbury Republican of Jan. 12th goes on to say:

That part contributed by Laeta Hartley was very pleasing. Her portion of the program, too, was almost as great in quantity as Mme. Barrientos's and honors were about evenly divided.

Again the Evening Democrat says:

The versatility and talent of Miss Hartley were a fitting accompaniment to the singer's work. Her performance . . . was a revelation of versatility to those who had never heard her. . . Miss Hartley demonstrated immediately that her selection as companion artist to Mme. Barrientos was wisely made.

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New York

A BOSTON CONCERT OF REFRESHING TYPE

Popular Program in Tremont Temple Course Enlists Services of Noted Artists

Bureau of Musical America,
120 Boylston Street,
Boston, Feb. 18, 1917.

"A GOOD time was had by all," some one of the vast audience remarked at the close of the fourth program in the Tremont Temple Concert Course. And that verdict means success, for Manager McIsaac's sole purpose is to "give the audience a good time." True, his entertainers run the danger of becoming vaudevillianous when they confuse the elements of popularity and triviality—an error which was made by all three artists of last Thursday night. This adverse criticism might have been left unwritten were it not that these very artists are capable of the best in art, a best that is none too good for the entertainment of the untutored public. To be specific, "The Old Refrain," a combined product of Old Vienna, Alice Matullath, and a sadly commercialized Kreisler, is so unacceptably common that even the sweet voice and the pure diction of the singer were unable to redeem it. Again, "coon" songs are not negro songs and the tweaking of certain tones does not give negro atmosphere to songs that are otherwise unnegro. Finally and with this admonishment we gladly return to our commendation of the Tremont Temple Concert Course and of this concert in particular—the violoncello makes a popular appeal when legitimately played, so that it needs neither to be spanked nor to be made to sound like a toy bugle in order to earn applause!

Alice Nielsen, Cara Sapin, and Ralph Smalley are an excellent combination for a miscellaneous program; they offer variety of personality, variety of appeal, variety of talent. Rarely is a miscellaneous program so satisfying, so refreshing as was theirs. Beginning with Ronald's "Down in the Forest" and ending with "Last Rose of Summer," Miss Nielsen used as her sole vehicle the Eng-

lish tongue and very exquisitely pronounced English it was. She is as lovely to the eye and as grateful to the ear as when she sang and danced her way into the hearts of Americans in her first Victor Herbert opera five—yes, let us call it five years ago! Mme. Sapin exhibited the nobler side of her art in the aria from Gluck's "Alceste," singing it with a dignity and a wealth of tone possessed by few contraltos in America to-day. She likes to play her own accompaniments for encores—a practice in which the artist must be careful not to indulge too freely. There are those who believe that even the delightful Arthur Alexander is unwise to sing his entire program to his own accompaniment. Mme. Sapin's second aria, *Santuzza's Romanza* from "Cavalleria Rusticana," in which she did a superb bit of singing and interpreting, almost brought the big audience to its feet. Ralph Smalley, once a member of the cello band of the Boston Symphony Orchestra, has been making a name for himself in the popular arena. His playing was eminently good in this program, technically smooth and tonally gratifying. To single out one feature, he played the familiar Casella "Chanson Napolitaine" with a rare understanding of that principle which has baffled many an exponent of musical art—the *tempo rubato*.

Mr. O'Shea and Mr. Reddick were the accompanists.

The Audience's Refreshing Attitude

Another word, and this in praise of the audience: so many recitals in this great musical city are heard with frozen dignity, or with tense silence, or with an air of "all the real people are here, you know" that it gives one an un-Bostonian sense of relief to sit among people who come just to enjoy the artists and their music, just to sit back and have a real good time and then noisily demonstrate to performers and impresario that "such is the case." Continued success to this course for the people!

Another popular concert, the last of a series of three, took place in Jacob Sleeper Hall before a group of physicians, their wives and friends, the beneficiary being the endowment fund of the Boston University School of Medicine. The program was just such as might have been given to a group of lawyers, merchants, or chiefs and there was nothing unduly sedative of narcotic or soporific among the ingredients. Indeed, it was compounded of stimulating opera excerpts, intoxicating street-songs, sparkling folk-songs, and art-songs with foreign labels. Myrna Sharlow, the attractive young soprano of the Chicago Opera Company, gave much pleasure, as did the Italian baritone, Francesco Savasta. Unfortunately, Mr. Savasta essays tenor songs, not understanding that the ability to sing high notes does not make a man a tenor. With further study he ought to become an interesting singer. Mme. Mary Pumphrey played the accompaniments.

Writing of Boston University reminds us that its busy professor of music, who is also official organist of the Boston Symphony Orchestra, John P. Marshall, was the organist at the second of the mid-week organ recitals at Arlington Street Church last Wednesday afternoon. His program included numbers by Gaebler, Handel, Borowski, Karg-Elert, Grieg.

Music of the Forum

What the brief organ recital has meant to churchgoers, the music of the forum is beginning to mean to those who prefer the secular gathering. Though the appeal of the forum is primarily intellectual, there is hardly one of the numerous forums in Eastern Massachusetts that does not begin its meeting with a short recital of solo songs or a brief miscellaneous concert. And the good Puritans are gradually learning to respect this music as something more than a glorified dinnerbell. Each of the five Sunday afternoon meetings at historic Old South Meeting House for example, begins with a creditable musical program rendered by a group of artists of recognized standing. At the first meeting, Roland Hayes, tenor; William Richardson, baritone, and Maud Cuney Hare, pianist, furnished the

program. Last Sunday Constance and Henry Gideon were to be the entertainers, but, to enable Mrs. Gideon to rejoice in her attack of measles (!), Herbert Smith, baritone, sang to Mr. Gideon's accompaniment. The final program will be given by the eminent contralto, Bertha Cushing Child, assisted by Anna Golden and Fannie Lurie.

At another forum, the Sunday night gathering in the South End called the Union Park Forum, community singing

has established itself as a vital feature. On last Sunday night hundreds of people who had not since childhood hummed a tune in the presence of others were surprised into singing, now with words and now on unrecognizable vowels, "Dixie," "Nancy Lee," "Suwanee River," "Annie Laurie." Nor did they fail to respond to the invitation to bring in a "barbershop" or two on the choruses. Rochester and New York City had best look to their laurels!

HENRY GIDEON.

OLD REGER PIECE ON DR. MUCK'S PROGRAM

"Variations on Hiller Theme" Shows Its Age—Boston Symphony in New York

BOSTON SYMPHONY ORCHESTRA. Carl Muck, conductor. Concerts, Carnegie Hall, evening, Feb. 15; afternoon, Feb. 17. The programs:

Thursday: Overture, "Le Nozze di Figaro," Mozart; Symphony No. 8, Beethoven; Variations and Fugue on a Theme by Hiller, Reger; Overture, "The Bartered Bride," Smetana.

Saturday: Symphony No. 1, Sibelius; Overture, "Egmont," Beethoven; "Siegfried Idyll," Wagner; Tone Poem, "Don Juan," Strauss.

Reger's variations on Hiller's perfectly inane and common tune have not improved in the nine years since Dr. Muck first played them in this city. At that time rivers of critical ink flowed to attest the professional admiration of the composer's technical craft and cleverness. Reger in that day seemed a much more formidable individual than at the time of his death and in certain quarters this work engendered a respect akin to awe. Clever and crafty in the mechanical sense the variations remain and the fugue is a good thing of its own scholastic kind. But the intervening time has disclosed in the work absolutely nothing more than at first to commend it to the affections of those who seek for something over and beyond the pedagogical element in music. It is merely stupid, stodgy, sterile drool, dragged out to characteristic Teutonic lengths and diabolically wearisome. In point of music pure and simple, it cannot for a moment compare with its composer's later written and much simpler variations on a Mozart sonata theme which the Philharmonic introduced here two years ago.

The reason for the present resurrection of the earlier composition is not clear, but many of Dr. Muck's practices along these lines are not susceptible to ordinary explanations. If anything could be said to justify the performance it was the superb work of the orchestra, which played with unsurpassable virtuosity.

The presentation of the Beethoven symphony was of the sort to comfort the most inveterate purist, for, like all of Dr. Muck's Beethoven readings, its academic proprieties could not for a moment be called to question. And only the Bostonian conductor could have conceived the luminous idea of opening the concert with the "Figaro" overture and of closing it with that of the "Bartered Bride"! The last in particular had a stunning performance. Certainly if speed were

necessarily synonymous with merit the Bostonians would be unapproachable in this number.

The Saturday Concert

The first symphony of Sibelius may not be as great a work as the three that follow it (would that one of our conductors might find a means of obtaining from Helsingfors a score of his newly written fifth!), but it is, nevertheless, a thing of superlative fascination and it grips with that strange power which its wonderful composer exerts so unerringly in even his less important orchestral productions. Written as early as 1899, when the Finnish master was but thirty-four, and leaning though it does heavily upon Tchaikowsky, it still bears the characteristic Sibelius hall-marks of ruggedness, sombre moodiness that breaks ever and anon into eruptive passion, and an uncouth humor as "unbuttoned" as Beethoven's. The scherzo is a stunning example of this last, but the work as a whole possesses a gripping emotional unity. The thematic ideas never want saliency and the whole symphonic edifice is the labor of a titan—reckless, perhaps, but always self-possessed and sure of himself.

Dr. Muck deserves hearty thanks for affording New York another chance to hear this work, and the performance the orchestra gave it conformed to the finest traditions of the Boston Symphony. Beethoven's "Egmont" music was well played, of course. The concert would have been a sheer joy had it stopped there. Unfortunately Dr. Muck followed these works with Wagner's heavenly "Siegfried Idyll," played in so icy, stilted and metronomic a manner that all its poetry and searching tenderness were frozen at their source.

H. F. P.

Friedberg Appears with Boston Symphony in Brooklyn

In the coming of the Boston Symphony Orchestra to Brooklyn on Feb. 16 of special moment was the playing of Carl Friedberg, who won a veritable triumph by his performance of Schumann's Piano Concerto in A Minor.

G. C. T.

Charles Cooper Impresses Boston Audience

BOSTON, Feb. 15.—Charles Cooper, pianist, remembered here from his recital of a year ago, played again in Jordan Hall yesterday afternoon, presenting the B Flat minor Sonata of Chopin; a Beethoven Sonata, and pieces by Chopin, Brahms, Schumann, Debussy and Moszkowski. Mr. Cooper possesses a dexterous and refined touch. He is an executant of marked ability, phrases with a keen sense of the artistic, and intelligently and consistently interprets the music of the masters. His entire program was delivered in an authoritative manner. Mr. Cooper showed marked progress in every respect over his initial appearance here of last year.

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PHILADELPHIA A CITY OF MUSICAL FEASTS AND FAMINES

By H. T. CRAVEN

PHILADELPHIA, Feb. 19. — Amusement booking syndicates — notably that one which now dominates the American theatrical world — have won a good deal of denunciation in their time, but even their worst monopolistic tendencies have certainly helped to systematize the presentation of footlight offerings after a fashion of which the musical domain stands in dire need. Philadelphia has just passed through a week almost as arid in musical offerings as the hottest days of August. In the dramatic domain this situation could not occur. Imagine closing most of the playhouses here in mid-winter! And yet before chastening Lent has begun, before the spring exodus to country estates, in the midst of a material prosperity in which the entertainment world richly shares, art-loving Philadelphians were offered but two musical attractions within the past seven days.

It would seem that even the humblest business intelligence should have counseled otherwise. A lamentable lack of cooperation resulted in the nearly simultaneous lapse of the opera season and the Philadelphia Orchestra series. Mr. Stokowski and his musicians were taking a mid-winter tour of New England. Mr. Gatti's forces skipped a Tuesday evening here. Furthermore there was a conspicuous lack of great virtuosi in recital. The Boston Orchestra gave a concert on Monday. The Schmidt Quartet was heard in chamber music and that completed the music schedule. This last week's famine will be followed by next week's feast. Metropolitan Opera and our own orchestra will return. The Philadelphia Operatic Society will submit "Hänsel und Gretel" and "The Marriage of Jeanette." Eugen Ysaye will give a recital.

A number of these dates were arranged a long time in advance. But with cooperation in devising a rational roster none of the impresarios seems to have been concerned.

Moreover, when anything like foresight is displayed by musical managements, perhaps we shall have less repetition in the matter of particular compositions exploited. Dr. Muck's men performed Beethoven's Eighth Symphony in the Academy exactly two days after that engaging work had been illuminated by Leopold Stokowski. If such tactics are pursued for the purpose of establishing invidious comparisons, the practice should be roundly condemned. Despite the self-sufficiency of the musical temperament, however, it is charitable and easier to ascribe the situation to simple want of discerning attention. Were Dr. Muck fully to realize that he would follow immediately on Mr. Stokowski's heels with the Beethoven work, or the Philadelphia's conductor fully to comprehend that the Boston leader would directly succeed him in the same enterprise, this monotony might be obviated. But reciprocity in program making, usually done early in the season, seems not to exist. Indifference is far more likely to explain the matter than vanity. In any event the public is deserving of more considerate treatment. All art patrons would of course deplore a musical trust, and yet amalgamation of resources assuredly brings efficiency — something whose elements the musical world has yet to learn.

As for the gaps in the imported opera season, they have long been a grievance here. It has indeed been hinted that as the best seats in the New York Metropolitan sell for a dollar more each than in our own city, and as musical patronage in Gotham falls off during Lent, Philadelphia is made to suffer while the shekels in Manhattan bloom most luxuriantly. Naturally that is good business so far as New York is concerned,

but the policy entails Philadelphia patronage of music drama during the penitential season, and this year the opera series will extend even into April when the prospect of an overheated auditorium, with a spring-like temperature outside, is not conducive to attendance.

It is gratifying, however, to note that new life will be injected into operatic matters here to-morrow when the novelty of "Francesca da Rimini" will be performed. Philadelphians have a peculiar interest in this offering since its theme provided a noted "native son" with material for perhaps the finest of all American poetic dramas. Our own poet George H. Boker should rank indeed as one of the great figures of Western English literature and it is his blank verse drama of "Francesca" that has made play-goers of the older school most familiar with the tragic episode suggested in Dante.

The solidity of merit that characterizes all Boston Symphony concerts was naturally present in Dr. Muck's program of last Monday, but rather unenlivening conventionality stamped the whole proceeding. Besides the Eighth Symphony, the Boston musicians were heard in the overture to "The Bartered Bride," (Why has this charming work been dropped from the Metropolitan's repertory?) the familiar "Don Juan" tone poem and Bruch's not very exciting "Fantasia on Scottish Airs." Concertmaster Anton Witte was the soloist in this last named number. He is a good sound violinist, but the stimulus from his art is not exceptional.

It seems a pity that during this sterile musical interregnum matters could not have been improved by the excellent Schubert Bund, whose orchestral concerts have lately somewhat modified the sting of that solemn local institution known as the "Philadelphia Sunday." Conductor Walter Pfeiffer arranged for three Sunday night programs by his instrumentalists this season, but unfortunately in the present instance, three-fourths of his musicians are members of the Philadelphia Orchestra. Thus the New England tour has precluded the possibility of any relief enterprise on Mr. Pfeiffer's part.

The status of the whole organization is, indeed, somewhat curious. An ancient organization with a highly honorable record, the Schubert Bund has long been a factor in Philadelphia musical life. For years private concerts were given in the society's club house. Not long ago, however, the plan of renting a theater and admitting the public on the basis of being subscribers was conceived. Last year, three concerts of this sort were offered. Two have been submitted in the Forrest Theater this season and one more is billed for a Sunday night in March. The semi-private nature of the

enterprise prevents it from coming under the ban of "blue laws," and certainly the possibility of hearing high class music on a Sunday has had its immense compensations.

But now that the musical reviewers devote considerable newspaper space to these entertainments a situation not without impending difficulties arises. It is truly beginning to look as if Mr. Pfeiffer with the best intentions were engineering a scheme that to some slight degree places him in rivalry with the Philadelphia Orchestra, of which he himself is a member. Fortunately and broadmindedly the management of Mr. Stokowski's larger organization has raised no obstacles in the way of the Schubert Bund's success in relieving the gloom of Philadelphia's day of rest. Should the present harmony be preserved we shall enjoy a spectacle of toleration that is none too common in the musical world. Mr. Pfeiffer, who has decided virtues both as a leader and a program maker, has now a substantial list of subscribers. It is overstepping the mark to hint at clouds ahead. This much, however, is sure; the Philadelphia Orchestra will cover itself with glory by continuing to raise no objection to these additional concerts by many of its own personnel under a different conductor. Sunday music is as welcome as water in Arabia.

It may be added that Mr. Pfeiffer is now an applicant for a season at our summer suburban park of Willow Grove. The suggestion has been made that his organization, so well equipped with Philadelphia Orchestra artists and other admirable players, fill the dates assigned last season to Nahan Franko. The Schubert Bund could provide delightful open air entertainment. Mr. Pfeiffer has already taken definite steps in the matter and his petition asking for the Willow Grove post has now been signed by most of our musical editors.

James E. Furlong of Rochester was in New York this week arranging for attractions for his artists' course in Rochester next season.

MAE HOTZ

—Soprano—

SCORES SWEEPING SUCCESS

Phila. Public Ledger, Jan. 30, 1917

MAE HOTZ HEARD IN SONG RECITAL

Popular Soprano Makes Her Art and Her Personality Strongly Felt

But of all Mae Hotz essayed and accomplished it is difficult to speak without superlatives to the risk of fulsome. To hear her at her best — as she was last evening — is to carry away the conviction that there are few such voices on the concert platform anywhere today. The song was not dissociated by her audience from the radiance, personality of the artist, whose pleasure in the abundant flowers, the hearty reception, the atmosphere of outspoken, as well as applauding, friendliness, was evident. The concert will long remain an unblurred incident in the memories of the many who came through the evil weather to hear it. After Whelpley's fine and finely delivered "A Forest Song," which closed the program announced, no one in the audience, as far as could be seen, departed — in itself an extraordinary tribute. An encore was granted, and Mrs. Hotz could have sung on limitlessly and found the satisfaction of her hearers equally unbounded. F. L. W.

Phila. Telegraph, Jan. 30, 1917

MAE HOTZ IN RECITAL

Popular Young Soprano Scores Success at Witherspoon Hall

In her recital last night Mae Hotz made a distinct addition to her successes. She proved herself an interpreter of more than usual understanding and artistic feeling, and her ease of manner and exceptionally pleasing stage presence did much to accentuate her purely musical achievements. Her voice is an excellent soprano, under almost faultless control, her higher mezzo voice being really remarkable for its sweetness and appealing quality.

Enthusiasm was freely manifested by her audience and demands for encores were frequent. She was forced to repeat Brahms' "Botschaft" and Liszt's "Fischer-Kaube" and to sing extra numbers after Dalcroze's "L'Oiseau Bleu" and Scott's "Cradle Song," as well as at the conclusion of the program. Her numbers were well chosen and embraced a wide range of selections in English, French and German.

Ellis Clark Hamman, at the piano, gave his usual excellent support to the soloist.

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Press Comments from Recent Tour with MARY CARSON—Milan, Century & Boston Opera.

JOHN FINNEGAN, Noted Irish Tenor Lowville, N. Y., "Democrat," Oct. 12, 1916:

"Many accompanists have been heard here, but seldom has anyone given so perfect and enveloping a feeling of delight as Mr. Roberts did. He accompanied—never hurried or smothered and interpreted with intelligence and rare sympathy."

Oswego, N. Y., "Palladium," Oct. 13, 1916:

"The accompaniments of George Roberts showed an artist of true musical intelligence. He never obtruded his work, but it was under and back of the singers at every turn and the excellence of it received frequent and favorable comment."

Utica, N. Y., "Daily Press," Oct. 17, 1916:

"Much depends upon the accompanist for the success of a concert, and it is due to the splendid work of Mr. Roberts that the program went along so smoothly."

Auburn, N. Y., "Citizen," Oct. 19, 1916:

"Both artists showed their generosity by insistence that their accompanist, George Roberts, share the plaudits of their audience. He surely was deserving of recognition, for he played all the numbers with skill if without the flourishes that characterize the work of some pianists in concert."

Elmira, N. Y., "Herald," Oct. 20, 1916:

"The marked ability as an accompanist of George Roberts was thoroughly appreciated by the music lovers present. They would appreciate an opportunity of hearing Mr. Roberts here in a piano recital."

Elmira "Advertiser":

"George Roberts, as accompanist, was all that could be desired. He was a master at all times of the Steinway piano which he used."

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KINCARDINE, ONT.—A concert was given in Knox Presbyterian Church on Feb. 9 under the direction of G. Fryatt Mountford.

BANGOR, ME.—The pianoforte and vocal pupils of Mrs. Frank L. Tuck, Anna Strickland and C. Winfield Richmond recently appeared in recitals.

SAN JOSÉ, CAL.—Nella Rogers, head of the vocal department of the Pacific Conservatory of Music, recently presented her pupil, Irene Wilkins, in recital.

BRIDGEPORT, CONN.—Mary Fulton Gibbons, violinist, and David Moyer-Berlino, pianist, gave a recital on Feb. 14, at the Chautauqua. Israel Joseph accompanied Miss Gibbons.

ALFRED, N. Y.—Ray. W. Wingate presented a group of his pupils in recital at Alfred University, Feb. 7. The participants carried out their program in a very creditable way.

PROVIDENCE, R. I.—Gertrude Hodgins, a pupil of Evangeline Larry, gave a pleasing violin recital on Feb. 14, in which she was assisted by Bessie Birch, soprano, and Edith Gyllenberg, pianist.

NEW YORK CITY.—Florence Turner-Maley assisted the pupils of Agnes Everett in their recital at the MacDowell Club, New York, Feb. 13. Mrs. Maley sang six of the songs from her "Just for Children."

BALTIMORE, MD.—Pupils of the European Conservatory of Music gave a concert Feb. 15 at the conservatory building. Those who appeared are students under Director Weinreich, piano, and Edgar Paul, voice.

ARLINGTON, MASS.—Henry L. Gideon of Boston gave a talk in the Town Hall on Feb. 15, taking for his subject, "Italian Opera, Old and New." Mme. Cara Sapin, contralto, adequately illustrated Mr. Gideon's enlightening talk.

MARION, OHIO.—George C. Krieger, tenor, and Ernst C. Carl, baritone, gave a joint recital before the Silver Tea Club, in St. Paul's Parish House, on Feb. 15. They were assisted by Hazel Kline, accompanist, and Hilda Gorham, reader.

LITTLE ROCK, ARK.—Bessie Davis, mezzo-soprano, and Josef Rosenberg, pianist, who have been touring the Southwest, were heard recently in recital at the Christian Temple, Little Rock, by an audience which filled the auditorium.

BROOKLYN, N. Y.—W. Paulding De Nike, 'cellist; Anna Hinshaw, pianist, and Marion Martin Fitch, soprano, combined in giving a program at the Brooklyn Women's Club in aid of the building fund of the Church Charity Foundation, on Feb. 16.

FAIRMONT, W. VA.—A Chopin evening was held by the music department of the Woman's Club in the Watson Hotel, on Feb. 12. The participants were Ethel Horsman, Katherine Moore, Amy Rogers Rice, Alta McNeely, Nelle Manley and Mattie Bentel.

DAYTON, OHIO.—The Women's Music Club gave its monthly matinee musicale at the Y. W. C. A. Auditorium, and an interesting program was presented by Alverda Sinks, Mrs. Bertha K. Wulff, Mrs. Payson Gray, Carrie Adams Lynch and Ruth Smith.

CLARKSBURG, W. VA.—Mme. Emil Fischer, soprano, gave an excellent recital here on Feb. 15. Her program contained many *lieder* and her interpretation of these gave general delight. Jessie Renshaw accompanied at short notice, also winning esteem.

BROOKLYN, N. Y.—Samuel Liungkvist, tenor, evoked much appreciation from an audience at the Commercial High School, Brooklyn, on Feb. 12, singing numerous Scandinavian folk-songs. His appearance was under the auspices of the People's Institute.

JOHNSTOWN, PA.—A faculty recital was given on Feb. 14 at the Johnstown College of Music by Amelia Ludwig, soprano; Bernhardt E. Meyer, violinist, and Robert B. Lloyd, pianist. Wyoneta Cleveland and Mrs. Alan B. Davis were the accompanists.

COLUMBUS, OHIO.—The Musical Art Society, Samuel Richard Gaines, conductor, lately gave the first concert of its fifth season in the Hartman Theatre. The assisting artists were Elsa Hoertz, harpist; Harry M. Dunham, baritone; Loring Wittich, violinist, and Marion Wilson, accompanist.

JERSEY CITY, N. J.—Rose Bryant, contralto, shared a fine program with Donald Chalmers, the basso, at the Tuesday Musicales, given in the First Congregational Church on Feb. 6. It was Miss Bryant's second appearance this season at these popular Tuesday concerts.

TROY, N. Y.—The Troy Music Study Club has elected the following officers: President, Winifred Podmore; vice-presidents, Katherine Gutcheil and Mrs. Annie Ragen Buell; recording secretary, Margaret Holton; corresponding secretary, Elizabeth Wales; treasurer, Mrs. Warren W. St. John.

BOSTON, MASS.—Laura Littlefield, the gifted soprano of this city, who recently sang a group of difficult French songs at Mr. Longy's concert of Huré compositions in Jordan hall, repeated these songs before the Thursday Morning Musical Club at the residence of Mrs. Henry H. Fay, on the morning of Feb. 15.

PORT CHESTER, N. Y.—Charles Immerblum, pianist, made a favorable impression at his first appearance here recently in joint recital with Mrs. Nanchen Rosan, soprano, of Greenwich, N. Y., and Rudolf Polk, violinist. Mrs. Clara Scranton Studwell was accompanist for Mrs. Rosan and Mrs. Gorfinkel for Mr. Polk.

YORK, PA.—A number of York's most prominent vocalists and instrumentalists participated in the second annual concert given recently in Emmanuel Reformed Church. The vocalists included W. T. Huntsman, Mrs. Helen Lerew, Mrs. Alfred Scarborough. Piano numbers were given by Catherine Harbaugh and Anna Cromwell.

AMHERST, MASS.—The Apollo Quartet of Boston, William Whittaker and Lyman Hemenway, tenors; John Smallman, baritone, and Alexander Logan, basso, gave a concert in the new hall of the Amherst Agricultural College on Feb. 3. A capacity audience greeted the artists and heartily applauded their excellent singing.

WASHINGTON, D. C.—At a recent piano recital by the students of B. Frank Gebest the following took part: Elizabeth Muldrow, Elizabeth Williams, Helen Vallette, Nariam V. Vandever, Pauline Lindsay, Frances Cureton, Claire P. Sgueo, Jennie Jones, Josephine Golden and Edith Everman. Florence Steffens, vocalist, assisted.

SACRAMENTO, CAL.—At a recent recital given by the Saturday Club the soloists were Mrs. Edward Julian, Luther Beaman, Albert Barber, vocalists; Emily Rulison, violinist; Lela Peake, Frances Miller, Mrs. Harry K. Brown and Edward T. Rooney, pianists. Mrs. Edward Pease and Florence Lenthicum were the accompanists.

CHARLESTON, W. VA.—The Charleston Symphony Orchestra's concert on yesterday afternoon introduced to local concert-goers Bogumil Sykora, the 'cellist, who made a splendid impression. The audience was by far the largest that has thus far attended these events. The 'cellist played works by Tchaikowsky, Moussorgsky and himself.

WAUKON, IOWA.—A. M. May has completed sixty consecutive years as a choir leader, forty-three of which were in the Methodist Episcopal Church. He has led

the church choir here ever since the church was dedicated in 1872. Mr. May is the only living member of the original choir. He holds the record for Iowa in number of consecutive years as a choir leader.

WORCESTER, MASS.—Dr. A. J. Harpin, baritone, made a most favorable impression Feb. 6 on his appearance as soloist at the Sunday night concert given in the lobby of the Bancroft Hotel. Carolyn Keil-Staff, dramatic soprano, gave an interesting program on the same day before Col. Timothy Bigelow Chapter, D. A. R., and at the annual musicale of the chapter.

LOUISVILLE, KY.—At the concert room of the Seelbach Hotel on Feb. 12 and 13, the Castles Concert Company appeared, under the local auspices of the Henri Barrett Montford Home. This little company comprises Eileen Castles, soprano; Filippo Sevasta, harpist, and Lee Cronican, pianist. Their concerts were well attended and their offerings were most pleasing.

CHESTERTOWN, MD.—The Fisher Shipp Concert Company of Philadelphia was heard in a good program on Feb. 12. The artists were Fisher Shipp, soprano; Lloyd Loar, viola; Roma Swarthout, contralto, and Rachel Major, violinist. Especially charming was an ensemble in which the performers appeared in Colonial costume, in a Beethoven minuet. The concert left a splendid impression.

HOLYOKE, MASS.—Over 700 persons, including Mayor John J. White, attended the annual Scottish concert given at the City Hall on Feb. 9, under the auspices of the Order of Scottish Clans. The soloists were Edith H. Frank, soprano; Florence Mulholland, contralto; Emerson Williams, baritone; Theodore Martin, tenor; Bella Keppie, dancer; Agnes Hyde, reader; Thomas Auld, pianist, and Robert Ramsay, piper.

MEDFORD, MASS.—The Medford Singers' Society, Arthur B. Keene, conductor, gave the first concert of its second season in the Women's Club House, on Feb. 2. Gade's cantata, "The Crusaders" and miscellaneous numbers were given by the chorus, with the aid of the following soloists: Agnes Bachelder Edwards, soprano; Harold S. Tripp, tenor, and Herbert Wellington Smith, baritone.

NEWTON, MASS.—Carmine Fabrizio, the young Boston violinist, and Marion Aubens, contralto, were the assisting soloists to Joseph Antonelli, tenor, who gave a song recital in the Newton Opera House on Feb. 11. Mr. Fabrizio, an able violinist, played pieces by Sarasate, Ysaye, d'Ambrosio, Granados, Couperin and Kreisler. The three artists were roundly applauded.

NEW YORK CITY.—The Educational Chamber Music Society gave its final concert of the season on Feb. 18, in the Straus Auditorium. An all-Russian program, comprising some quartets and shorter numbers by Borodine, Ippolitoff-Ivanoff, Afanasieff and Tchaikowsky, was played by Michel Gusikoff, first violin; Jacques Gordon, second violin; Jacob Altschuler, viola, and Modest Altschuler, 'cello.

BRADFORD, PA.—The Music Study Club began the study of Wagner's "Ring of the Nibelungen" at a recent meeting, under the direction of Mrs. Isabel Stewart North. Mrs. North gave a brief talk on the career and personality of Wagner, and Mrs. Jean S. Seal explained the plot of "Rheingold." Mrs. North played the various *motifs* of the music drama. Various solos were sung by Phyllis Martino and Clara Hockenberry.

ROCHESTER, N. Y.—At the annual meeting of the Tuesday Musicales on Feb. 9, the following officers were re-elected: President, Mrs. Hermann Kellner; first vice-president, Mrs. Heinrich Jacobsen; second vice-president, Mrs. Max O. Brickner; recording secretary, Mrs. Freeman C. Allen; corresponding secretary, Mrs. Frederick W. Coit; treasurer, Rosa Stoll; chairman of instrumental committee, Mrs. R. C. Grant; chairman of vocal committee, Mrs. R. G. Dunn.

SEATTLE, WASH.—The vocal pupils of Mrs. Jessie Nash Stover gave a studio recital on Feb. 10. Piano pupils of Helen Frazee Burton appeared in recital a week previous. The feature was the playing of six-year-old Consuelo Houts. The Norwegian Male Chorus recently elected N. A. Christof as its president, and Prof. Rudolf Moller, director. The other officers are J. Bach, A. Christensen, L. Boen, C. Sunde, J. Sagdahl, A. Berg, B. H. Stordahl and M. Sylliasen.

WARREN, OHIO.—The 1876th weekly program presented, Feb. 14, at Dana's Musical Institute was in the form of a concert by the D. M. I. Military Band, under the direction of Ross Hickernell. The program was captioned "A Hundred Years of Italian Opera." The soloists were Tracy Shook, Rene Philopart, Garet Barnard, Lloyd Haines, Silas Lucas, Ivor Hughes, Frank Williams and R. E. Pearce. A free will offering was taken for the Belgian children, a good sum being realized for the cause.

WASHINGTON, D. C.—An artistic recital was given recently by Hedwig Hartmann, vocalist, and Hermine Luders, pianist. The National Quartet opened the musical and lecture course under the auspices of the Brotherhood League with a program of solo and ensemble numbers. Those presenting the program at the recent meeting of the Friday Morning Music Club were Mrs. Walter B. Howe, pianist; Mrs. Winslow, violin; Mrs. Miller, viola; M. Baily, violin; Marion Larking, 'cello, and Mrs. Florence Howard, soprano.

WASHINGTON, D. C.—The string quartet of the United States Marine Band furnished the program for the weekly concert at the Library of Congress. This is composed of J. Taylor Branson, first violin; Herman R. Hoffman, second violin; Peter Hazen, viola, and Fritz A. Mueller, 'cello. A program was recently presented at the Home Club of the Department of the Interior by Mr. Gebest and the Nevin Quartet, consisting of Elsie C. Small, Nellie N. Shore, Ruth W. Simpson and Florence Steffens, with Florence K. Salin as accompanist.

ALBANY, N. Y.—An Old Folks concert was given by the choir of the Calvary Methodist Church recently under the direction of Mrs. E. B. Willis, organist. Those who took part were Clara Woodin, soprano; Mrs. Daniel Lantz, Jr., contralto; John Dick and Ralph A. Gove, Jr., tenors. A musicale was given at St. Andrews' Church under the auspices of the Woman's Auxiliary by Louise Eades, soprano; Mrs. W. D. K. Wright, alto, and Anderson T. Fivey, baritone. The accompanists were, Mrs. H. T. Irving, Marjorie F. Chase and Frederick B. Hai's. Grace M. Liddane, soprano gave a recital at Amsterdam. Dr. Frank Sill Rogers was accompanist.

BROOKLINE, MASS.—Loyal Phillips Shawe, the Boston baritone, was the assisting artist at a concert of the Impromptu Club, at the residence of Mrs. Thomas Crimmins, on Wednesday morning, Feb. 14. Accompanied by Walter Eaton, Mr. Shawe sang songs by Schubert, Strauss, Weingartner, Burleigh, Seiler, Clough-Leigher and Mabel Daniels, giving a masterly performance. The chorus, directed by Mrs. Walton Crocker, sang part-songs by Cadman, Margaret Lang, Chadwick, Matthews and Borodine. Mrs. Everett English played piano pieces by Chopin, Strauss and Debussy. Mrs. Willis G. Parmelee and Lillian West closed the program with a performance of Schütt's Suite for Violin and Piano.

ALBANY, N. Y.—"The Romanticists, Beethoven and Schubert," was the subject of the program given by the Woman's Club recently at the Historical Society Building, and arranged by Cordelia L. Reed. Others who took part were Mrs. Henrietta Gainsley-Cross, Esther D. Keneston, Mrs. Sydney H. Coleman, and Frances La Verne Chute, all pianists; Mrs. Jean Newell Barrett, contralto, and Mrs. Louis B. Mount, soprano, with Esther D. Keneston, as accompanist. Julia M. Verch, gave a violin recital recently at St. Agnes School, under the direction of Mohawk Chapter, Daughters of the American Revolution. May Melius was the pianist. Mary McGee sang a group of French songs at the Woman's Club, accompanied by Mrs. Isabelle Lambert Preston.

YORK, PA.—Important among the musical events of the past week in York was the recital given at the residence of Mrs. Frederick G. Gotwalt, under the auspices of the literature class of the Woman's Club of York. The artists were Marian I. Gross, contralto; Alice Burch, pianist, and Mary Haines Taylor, accompanist. A musicale was given recently in the Faith Reformed Church by the Heidelberg Reformed Church male octet and other local musical talent. The personnel of the octet is as follows: J. A. Gingerich, H. E. Bollinger, G. H. Stermer, W. H. Selemeyer, E. H. Roth, the Rev. W. S. Kerschner, J. B. Loucks and F. F. Fry. Others participating in the program were Gracey Beecher, violinist, Mrs. Helen Lerew and A. T. Scarborough.

ADVANCE BOOKINGS

Changes and additions to this schedule could reach the office of MUSICAL AMERICA later than Saturday of the week preceding the date of publication. Bookings for a period covering only two weeks from date of publication can be included in this list.

Individuals

Aithouse, Paul—Erie, Pa., Mar. 9; Kalamazoo, Mich., Mar. 10.
Austin, Florence—Charleston, S. C., Feb. 2; Augusta, Ga., Feb. 26; Washington, D. C., Feb. 28.
Baker, Martha Atwood—Boston, Mar. 1; Plymouth, Mass., Mar. 8.
Bauer, Harold—Ann Arbor, Mich., Feb. 28.
Beach, Mrs. H. H. A.—N. Hampton, Mass. (Smith College), Feb. 23; Boston (Boston Symphony Orchestra), Mar. 2.
Beck, William—New York (Æolian Hall), Feb. 26.
Biggs, Richard Keys—Asbury Park, N. J., Feb. 23; Brooklyn (Erasmus High School), Feb. 25; Brooklyn, Mar. 1.
Bogert, Walter L.—New York (Institute Hall), Feb. 28.
Brenska, Zabetta—Erie, Pa., Mar. 9.
Buckhout, Mme.—New York, Feb. 24, 26, Mar. 3; Brooklyn, Mar. 5; New York, Mar. 10.
Casals, Susan Metcalfe—Ann Arbor, Mich., Feb. 28; Cincinnati, Mar. 2, 3.
Cavalleri-Muratore (Concert Tour)—San Francisco, Feb. 25; San Jose, Feb. 26; Santa Barbara, Feb. 28; Long Beach, Cal., Mar. 2; Los Angeles, Mar. 3; Denver, Mar. 7; Kansas City, Mar. 10.
Clark, Charles W.—Chicago, Mar. 4.
Claussen, Julia—New York, Feb. 24.
Cole, Ethel Cave—New York City, Feb. 23; Philadelphia, Feb. 25; Portland, Me., Feb. 28.
Copeland, George—Cleveland, Mar. 8.
Cord, Fay—Manchester, N. H., Feb. 26; Concord, Feb. 27.
Culp, Julia—Fort Worth, Tex., Feb. 24; Dallas, Tex., Feb. 26; San Antonio, Feb. 28; Providence, R. I., Mar. 4; Baltimore, Mar. 8; Washington, D. C., Mar. 9.
Czerwony, Richard—Minneapolis, Mar. 11.
Dale, Esther—Springfield, Mass., Feb. 25 (Springfield Symphony Orchestra).
Davies, Merlin—Bridgeport, Conn., Feb. 27.
Day, Louise—Alexandria, Ind., Feb. 26; Indianapolis, Feb. 27; Edinburg, Feb. 28; Charleston, Ill., Mar. 1; Bloomington, Ind., Mar. 2.
De Moss, Mary Hissem—Watertown, N. Y., Mar. 1.
Del Valle, Loretta—Matanzas, Cuba, Feb. 24; Santiago de Cuba, Cuba, Feb. 26, 27, 28; Camagney, Mar. 1; Havana, Mar. 2; St. Petersburg, Fla., Mar. 5; Tampa, Mar. 6; St. Augustine, Fla., Mar. 7; Jacksonville, Fla., Mar. 8.
Dubinsky, Vladimir—Passaic, N. J., Feb. 26; Bay Ridge (High School), Brooklyn, Mar. 13.
Easton, Florence—Columbus, Feb. 26; Richmond, Va., Mar. 3.
Ellerman, Amy—New York, Feb. 25; Watertown, N. Y., Mar. 1; Brooklyn, Mar. 11.
Fabrizio, Carmine—Boston, Mar. 1.
Ferguson, Bernard—Boston, Mar. 5.
Friedberg, Carl—New York, Mar. 9.
Frijsh, Mme. Povla—Norwich, Conn., Feb. 23; Princeton, N. J., Feb. 27 (Philharmonic Orchestra).
Gabrilowitsch, Ossip—Chicago, Feb. 24.
Gardner, Samuel—New York (Æolian Hall), Feb. 24.
Gebhard, Heinrich—Hollidaysburg, Pa., Feb. 23; Leominster, Mass., Mar. 9.
Gerhardt, Elena—Boston, Feb. 26.
Gideon, Constance and Henry—Roxbury, Feb. 27; Melrose Highlands, Feb. 28; Clark College, Mar. 2; Lynn, Mar. 7; Clark College, Mar. 9; New Haven, Mar. 12; Lawrence, Mar. 13; Clark College, Mar. 16.
Gilbert, Harry—New York (Æolian Hall), Feb. 27.
Gilbert, Hallett—St. Paul, Feb. 25; Winnipeg, Can., Mar. 5; Calgary, Can., Mar. 12.
Gills, Mme. Gabrielle—New York (Æolian Hall), Feb. 27.
Giorni, Aurelio—New York (Æolian Hall), Feb. 28.
Gluck, Alma—Chicago, Feb. 25.
Gotthelf, Claude—Beverly, Feb. 23; Leominster (afternoon), Feb. 26; Boston (evening), Feb. 26; Gloucester, Feb. 28; Wakefield, Mar. 1; Chelsea, Mar. 2; Fall River, Mar. 5; Philadelphia, Mar. 6; New York, Mar. 8; Framingham, (afternoon), Mar. 12; Boston (evening), Mar. 12; Chester, Pa., Mar. 13.
Grainger, Percy—Minneapolis, Mar. 9.
Gunn, Kathryn Platt—Brooklyn, Feb. 25 and Mar. 10 and 20.
Hackett, Arthur—Winchester, Mass., Mar. 4; Boston, Mar. 9.
Hamlin, George—Manitowoc, Wis., Feb. 23.
Hempel, Frieda—Rochester, Feb. 23; Providence, R. I., Feb. 25; Philadelphia, Feb. 28; Chicago, Mar. 4.
Holterhoff, Leila—Brooklyn, Feb. 25.
Hubbard, Havrah (Operalogues)—Beverly, Feb. 23; Leominster (afternoon), Feb. 26; Boston (evening), Feb. 26; Gloucester, Feb. 28; Wakefield, Mar. 1; Chelsea, Mar. 2; Fall River, Mar. 5; Philadelphia, Mar. 6; New York, Mar. 8; Framingham (afternoon), Mar. 12; Boston (evening), Mar. 12; Chester, Pa., Mar. 13.
Ingram, Frances—Kalamazoo, Mich., Mar. 10.
Jacobinoff, Sascha—Philadelphia, Mar. 13.
Jomelli, Mme. Jeanne—St. Paul, Mar. 25; Winnipeg, Can., Mar. 5; Calgary, Can., Mar. 12.
Karle, Theo.—Youngstown, Mar. 5; Frederick, Md., Mar. 6; Washington, Mar. 7; Troy, Mar. 8; Sewickley, Mar. 12.
Kouns, Nellie and Sara—La Grande, Ind., Mar. 2.
Kreidler, Louis—Vinton, Iowa, Feb. 27; Western Springs, Ill., Mar. 2; Tempel, Tex., Mar. 8.
Legniska, Ethel—New York (Æolian Hall), Feb. 25; Hollidaysburg, Pa., Mar. 10.
Levy, Henriot—Chicago, Feb. 25.

London, Marion—Brooklyn, Feb. 25.
Lund, Charlotte—New York, Feb. 23; Omaha, Neb., Feb. 28; Minneapolis (Minneapolis Symphony Orchestra), Mar. 1.
MacLennan, Francis—Columbus, Feb. 26; Richmond, Va., Mar. 3.
Maler, Guy—Buffalo, Feb. 26; Rochester, Feb. 27; New York City (Æolian Hall), Mar. 1.
Margolies, Mollie—Wilmington, Del., Feb. 24.
Martin, Frederic—Watertown, N. Y., Mar. 1; Bay Ridge, N. Y., Mar. 13.
McCormack, John—Boston, Feb. 25.
Miller, Christine—Atlanta, Ga., Feb. 27; Forsythe, Ga., Feb. 28; Macon, Ga., Mar. 1; Nashville, Tenn., Mar. 5; Indianapolis, Ind., Mar. 9; Wausau, Wis., Mar. 12; Huron, S. D., Mar. 14.
Miller, Reed—Sweet Briar, Va., Mar. 5.
Morris, Etta Hamilton—Brooklyn, Mar. 2, 6; New York, Mar. 15.
Nash, Frances—Worcester, Mass., Feb. 27.
Orrell, Lucille—Peoria, Ill., Feb. 25; Newark, N. J., Mar. 10.
Pattison, Lee—Buffalo, Feb. 26; Rochester, Feb. 27; New York (Æolian Hall), Mar. 1.
Peege, Charlotte—Warren, O., Mar. 5; Alliance, O., Mar. 6; New Philadelphia, Pa., Mar. 7.
Platt, Richard—Boston, Mar. 5.
Pyle, Wynne—Minneapolis, Feb. 25.
Reuter, Rudolph—Wheeling, W. Va., Feb. 23.
Rogers, Francis—Boston, Feb. 28; New York (Æolian Hall), Mar. 3.
Roppes, Ashley—Cordele, Ga., Feb. 23; Tifton, Ga., Feb. 24; Moultrie, Ga., Feb. 26; Tifton, Ga., Feb. 27; Quitman, Ga., Feb. 28.
Salzedo, Carlos—Lawrenceville, N. J., Feb. 28.
Schutz, Christine—Newark, Feb. 20; Philadelphia, Feb. 28; Philadelphia, Mar. 1.
Seagle, Oscar—Norwich, Conn., Feb. 23; Springfield, O., Feb. 26; Philadelphia, Feb. 28.
Sharlow, Myrna—Pasadena, Cal. (and Western tour), Feb. 27.
Shepherd, Betsy Lane—Syracuse, Feb. 27.
Swain, Edwin—Sacramento, Feb. 23; Reno, Nev., Feb. 25; Ogden, Utah, Feb. 28.
Smith, Ethelynde—Huron, S. D., Mar. 1.
Spalding, Albert—Matanzas, Cuba, Feb. 24; Santiago de Cuba, Feb. 26, 27, 28; Camagney, Mar. 1; Havana, Mar. 2; St. Petersburg, Fla., Mar. 5; Tampa, Mar. 6; St. Augustine, Fla., Mar. 7; Jacksonville, Fla., Mar. 8.
Spross, Charles Gilbert—Jamestown, N. Y., Feb. 23; Canton, O., Feb. 26; Chicago, Feb. 27; Bloomington, Ill., Feb. 28; New York, Mar. 3; Hanover, N. H., Mar. 6; Waterbury, Conn., Mar. 26; Portland, Mar. 22; New Orleans, La., Mar. 26; Macon, Ga., Mar. 29.
Stephenson, Arnold—Chicago, Mar. 7.
Teyte, Maggie—Chicago, Feb. 25.
Thal, Della—Chicago, Mar. 4.
Thibaud, Jacques—Minneapolis, Feb. 23.
Van Dresser, Marcia—Washington, Feb. 24.
Vane, Sybil—New York (Æolian Hall), Feb. 23.
Van der Veer, Nevada—Sweet Briar, Va., Mar. 5; Gloversville, N. Y., Mar. 13.
Verd, Jean—Norwich, Conn., Feb. 23.
Wagner, Marie Louise—New York (Catholic Oratorio Society), Feb. 26.

White, Roderick—Norwich, Conn., Feb. 23.
Williams, Grace Bonner—Boston, Mar. 8.
Wyman, Lorraine, and Howard Brockway—New York, Feb. 23; Farmington, Feb. 24; Buffalo, Feb. 27; Albany, Feb. 28.
Zeisler, Fannie Bloomfield—Chicago, Mar. 2, 3.
Zimbalist, Efrem—Chicago, Feb. 25.

Orchestras, Quartets, Choruses, Etc.

Apollo Quartet—Gardner, Mass., Feb. 23; Reading, Mass., Feb. 25; New Britain, Conn., Feb. 28.
Biltmore Musicale—New York (Hotel Biltmore), Feb. 23.
Boston Symphony Orchestra—Worcester, Mass., Feb. 27; Boston, Feb. 23, 24.
Chicago Symphony Orchestra—Chicago, Feb. 23, 24; Milwaukee, Feb. 26; Chicago, Mar. 2, 3, 8; Milwaukee, Mar. 19.
Cincinnati Symphony Orchestra—Cincinnati, Mar. 2, 3.
Fischer Quartet, Elsa—Chicago, Feb. 28.
Franko, Sam (Concert of Old Music)—New York (Æolian Hall), Mar. 11.
Harvard Club Concerts—Harvard Club, New York; W. Resnikoff, Feb. 25.
Kneisel Quartet—Baltimore, Mar. 2; New York (Æolian Hall), Mar. 6; Brooklyn, N. Y. (Institute), Mar. 8; Princeton, N. J. (Princeton University), Mar. 9.
Los Angeles Symphony Orchestra (Conductor, Adolf Tandler)—Los Angeles, Cal., Feb. 23, Mar. 2, 3, 16, 17, Apr. 6, 7.
Minneapolis Symphony Orchestra—Minneapolis, Feb. 23; St. Paul, Feb. 24; Minneapolis, Feb. 25; Mar. 2, 4, 9, 11, 16, 23, 30.
New York Chamber Music Society—New York (Æolian Hall), Feb. 27.
Patterson, Eleanor, Concert Co.—Oil City, Pa., Feb. 23; Dubois, Pa., Feb. 24; Olean, N. Y., Feb. 26; Corning, N. Y., Feb. 27-28.
People's Symphony Concert—New York (Washington Irving High School), Feb. 23, Mar. 10, 23, Apr. 7.
Philharmonic Society of New York—New York (Carnegie Hall), Feb. 23, 25, Mar. 1, 2, 4, 9, 10.
Salzedo Harp Ensemble—New York (Architectural League), Feb. 26.
San Francisco Symphony Orchestra—Oakland, Cal., Feb. 23.
Schroeder Trio—Portland, Me., Feb. 28.
St. Louis Symphony Orchestra—St. Louis, Feb. 23; Mar. 4, 9, 10, 11, 16, 17, 18, 23, 24, 25; Columbia, Mo., Mar. 5.
"Société des Instruments Anciens"—New York (Little Theatre), Feb. 23.
Symphony Society of New York—New York (Carnegie Hall), Feb. 24; New York (Æolian Hall), Feb. 25; New York (Carnegie Hall), Mar. 3; (Æolian Hall), Mar. 4.
Tollefsen Trio—Globe Musical Club, New York, Feb. 25; New York (Æolian Hall), Feb. 26; New York (Bohemians), Mar. 5; New York (Washington Irving High School), Mar. 10; Vassar College, Mar. 21; Brooklyn, Mar. 25; Montclair, N. J., Mar. 26.
White Trumpet Quartet, Edna—Brooklyn, Feb. 25; New York City, Feb. 27; Brooklyn, Mar. 4; New York City, Mar. 9.
Young People's Symphony Concerts—New York (Carnegie Hall), Feb. 24, Mar. 10.
Zoellner Quartet—Pomona, Cal., Feb. 24; Santa Barbara, Feb. 26; Los Angeles, Mar. 2, 5.

the close of the group. Blanche Barbot played her accompaniments ably.

The last Saturday afternoon musicale of the Alberto Jonas Club took place recently in the studios of Mr. Jonas. Gertrude Rennyson delighted her listeners with her fine soprano voice, which was effectively displayed in two groups of German, French and English songs. She had to give several encores. William Kiohl, the youthful violinist, played the Mendelssohn Concerto surprisingly well. He also played some smaller numbers with marked ability. Max Liebling played sympathetic accompaniments for both soloists. Henry Oberndorfer, pianist, an artist-pupil of Mr. Jonas, gave a masterful performance of the Tschai-kowsky Concerto in B Flat Minor, with Mr. Jonas at the second piano. He possesses genuine talent.

Emma Thursby's Friday afternoon musical receptions come to a close on Feb. 23. At the last musicale, on Feb. 16, the guests of the day were Mme. Donald and Gertrude Comfort of California. Elenore Altman, pianist, played with great finish and in a masterly manner. Mr. Case, a California tenor, with an excellent voice, sang several charming offerings. Another interesting artist was Fritz Dietzmann, cellist, who has arrived from Denmark. He was accompanied by Axel Skjerne. Enid Watkins gave three songs of the Zuni Sun worshippers of the Southwest in Indian costume. Her beautiful voice was heard to great advantage. Zither solos were given by Mrs. Kittie Berger.

Mrs. Regina Rosenthal, who gave a successful recital in the Waldorf-Astoria on Feb. 18, was for a number of years the contralto of Temple Bethel, New York. During the last two years, she has studied under Mme. Clara Novello Davies, and her progress has been such as to lead her to decide to enter the professional field. Mrs. Rosenthal has sung at numerous concerts, devoting herself particularly to *lieder* singing. She comes of musical stock, her father having been a famous cantor and her uncle chief cantor of Great Britain and Ireland.

Among the professional pupils of A. Y. Cornell, the prominent New York vocal instructor, who have won recent recognition is Gertrude Holmgren, contralto, who has been appointed soloist of the quartet choir at the Lutheran Church of the Advent, New York City. C. H. H. Booth, organist. William H. Onley, tenor, formerly soloist of All Souls' Unitarian Church, Brooklyn, has accepted a similar position at the Alexander Avenue Baptist Church, New York, Carl M. Roeder, organist. Mary C. Hans, soprano, was soloist at the performance of Handel's "Messiah," given by the Vincentian Chorus of Albany on Feb. 11, Yates Meyer, conductor. She also recently sang at a lecture by Mrs. Florence Stillwell in Calvary M. E. Church, and at a concert given by the Albany Elks. Zelma Ladzinsky scored at a recent concert in the First M. E. Church, Schenectady, N. Y., giving a joint recital with Prof. Wilson, pianist, of Syracuse University. Miss Ladzinsky is supervisor of music in the schools of Saratoga Springs, and is soprano soloist at the First Presbyterian Church there.

Much activity in the concert field has recently been enjoyed by Frederick Patton, bass-baritone, a pupil of Miller Vocal Art Science and soloist at the Broadway Tabernacle. On Feb. 9 Mr. Patton sang for the British War benefit at Masonic Hall, Brooklyn, with Dan Beddoe. On Sunday afternoon, Feb. 11, he was especially engaged as soloist for an oratorio service at St. James Episcopal Church, New York. A Bach program was given, Mr. Patton displaying his fine vocal ability in Bach's "God's Time Is the Best" and the big solo, "Mighty Lord and King," from Bach's "Christmas Oratorio." The same evening selections from Mendelssohn's "Elijah" were given at the Broadway Tabernacle, where Mr. Patton is soloist. Here he sang the famous air, "It Is Enough," splendidly, with sympathetic quality of voice and much feeling.

Clara Kalisher, the New York vocal teacher, gave the last of her series of musical teas for the season on Saturday and Sunday, Feb. 17 and 18. Many persons prominent in the musical world were present and gave an enthusiastic reception to Mrs. William B. Boyd, an artist-pupil of Miss Kalisher. Mrs. Boyd sang a group of songs by Count Axel Raoul Wachmeister, including "The Kiss" and "Tell Me, O Muse," with much finesse and tonal beauty. Mme. Delhaze Wickes and Mme. Adelaes Baldwin also afforded much pleasure.

IN MUSIC SCHOOLS AND STUDIOS OF NEW YORK

A program by some of the piano and vocal students of Mr. and Mrs. Henry Holden Huss was given on Feb. 10 in their Steinway Hall studio. The students were assisted by Mrs. Beatrice King Stodola, *diseuse*; Harriet E. Rosenthal, violinist, and two talented members of the Roudenbush String Quartet, George Roudenbush, first violin, and A. Koch, cellist, besides two former pupils of Mr. Huss, Marion Coursen (for three years principal of the piano department of the Millersville, Pa., Normal School) and Ferdinand Himmelreich, the pianist. The pupils of Mr. and Mrs. Huss did splendid artistic work. In the Mozart Quartet, the viola player, Mr. Raschinsky, became suddenly indisposed, and Mr. Roudenbush player the viola part on his violin, transposing it at sight. By request, Mrs. Huss interpreted the four songs of Mr. Huss which she will sing at the New York Chamber Music Society's concert on Feb. 27, at Æolian Hall. Mr. Huss was requested to improvise on a given theme and delighted his hearers with his masterly playing. The following pupils appeared: Katherine Nott, Gergette Buschmann, Kolenig S. Timourian, May Fenner, Miss M. Edgar and Edwin Stodola.

Among those prominent in the musical world who are studying with William Thorne, the voice teacher, are Anna Hamlin, daughter of George Hamlin, the distinguished tenor; Gennarino Curci, brother-in-law of Mme. Amelita Galli-Curci, the celebrated coloratura of the Chicago Opera Association, and Dorothy Pilzer, sister of Maximilian Pilzer, the violinist.

Among the artist pupils of Sergei Klibansky who are appearing in public are Lotta Madden, soprano, who has been substituting as soloist at the First Church of Christ Scientist, New York, for several weeks, and who will appear in concert on Feb. 27 at the Wanamaker Auditorium, New York; Felice de Grog-

rio, baritone, and Gilbert Wilson, basso, who have been engaged for several concerts of the People's League during February and March.

Oscar Seagle, the baritone, is making preparations to accommodate the large class of pupils which will accompany him again to Schroon Lake, in the Adirondacks. Mr. Seagle is planning to engage two assistant teachers and two coaches. Besides this, there will be instructors in French, German and Italian diction.

Four pupils of Lazar S. Samoiloff, New York teacher, have secured recent professional engagements: Jean Bavondess was engaged by the Silingardi Opera Company. She sang in Porto Rico, singing *Desdemona* in "Otello," in "Sonnambula" and in "Pagliacci" and other operas, with much success. The Spanish papers praise her work highly. Three young ladies, also pupils of Mr. Samoiloff, were engaged by J. G. Schubert for his musical productions.

Julius Koehl, a young pianist, who has studied for several years with Mme. Augusta Schnabel-Tollefsen, made his debut at Memorial Hall, Brooklyn, on Tuesday evening, Jan. 23, with Elsie Baker, the well-known contralto. Mr. Koehl displayed much talent and promise in the Grieg Sonata, Op. 7; Schumann's "Scenes from Childhood" and a group of pieces by Heller, Liadow and Chopin. He has considerable technical ability and plays intelligently, showing the results of good training. He was enthusiastically received.

Miss Baker's artistry was evidenced in a group of German songs by Franz, Strauss and Brahms, and later in Kursteiner's "Invocation to Eros," Brewer's "Fairy Pipers" and Newton's "April Song." Miss Baker's lovely voice and finished interpretative powers made a deep impression, and she was encored at

ALDA DECRIES PREJUDICE AGAINST APPLAUSE AFTER ARIAS IN OPERA

Operatic Soprano Insists That It Is Wise to Yield to Public's Sub-Conscious Desire to Have a Part in Success of a Performance—Lack of Set Pieces a Drawback in Modern Works—Prima Donna Counsels Young Artists Not to Bank Everything Upon One Hearing at the Metropolitan

ELEPHANTS with their trunks up, fifty of them or more, of all sizes from one-quarter of an inch in height up—that surely should bring good fortune to a prima donna or even an ordinary human being!

It was some years ago, shortly after her début at the Metropolitan, that Mme. Frances Alda started her elephant collection, and it has since grown to sizable proportions, thanks, in part, to her hosts of friends. It has brought full measure of the traditional good luck. This season is certainly an evidence of it, for by May Mme. Alda will have had more than seventy appearances in opera and concert, will have created successfully a rôle in a new opera—the fourth in four successive seasons, and the thirtieth in which she has sung, and will have added materially to her popularity with the opera and concert-going public.

To be a great prima donna is one thing, to be the wife of the director of the greatest opera house in the world is another. When the two are combined it gives special point to whatever the artist may have to say on musical subjects, and political and social questions incidentally.

"The public goes to opera to hear singers sing, that's the prime object, isn't it?" asked Mme. Alda of the MUSICAL AMERICA interviewer, breaking precedent by asking the first question.

"That's just it, the public really do want to hear the singers and not a symphony concert when they attend the opera. If the conductors would only realize this! Yes, and the modern composers, too! Why is it that the favorite operas such as 'Bohème,' 'Traviata,' 'Rigoletto,' 'Aida,' go on from year to year with innumerable performances? The public hears them over and over, applauds and enjoys them. In these operas the first thought of the composers was to give the audience an opportunity to hear the singers, and the operas are not lacking in orchestral adornment either. It seems at times that some of the modern composers write first a tremendous symphonic work and then put in parts for operatic singers merely as an incidental afterthought.

Only Top Notes Heard

"When an orchestra is driven ahead at fortissimo it is only the top notes of a well-trained high voice that have the slightest chance to rise above the din.

"The public has a sub-conscious desire to have a part in the success of an opera, particularly a new one. The surest way to kill a new opera is not to give the public this chance. Confine demonstrations of approval to the period after the acts, and it will be killed. The public likes arias, and to meet with any lasting success an opera must have them; and the public must be given its chance to indicate its approval, if it does approve, by applause after these set pieces, even though they come in the course of an act.

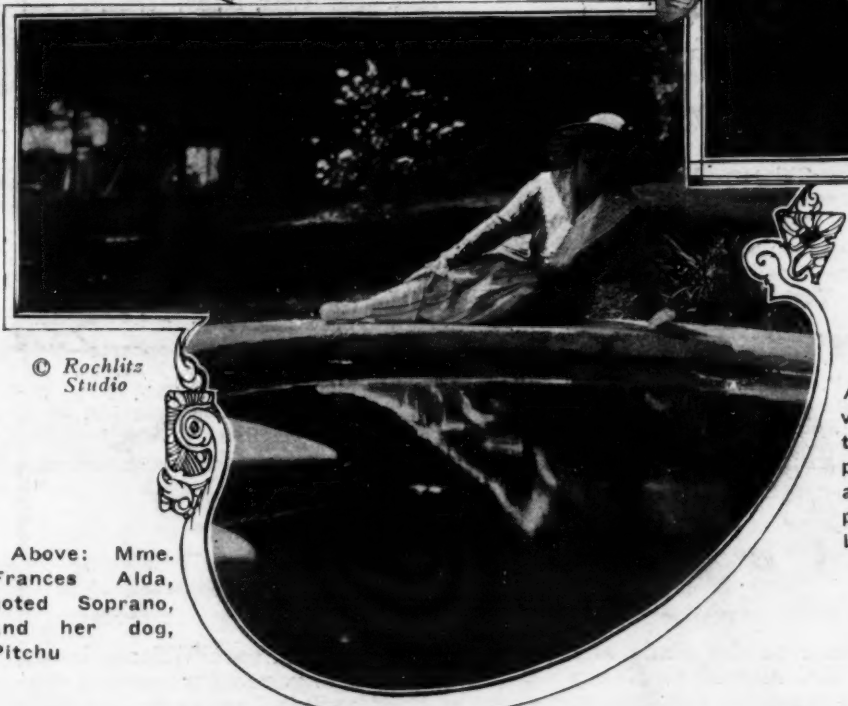
"Now take for example 'Francesca da Rimini'—the public waits in vain for an aria by the tenor, soprano or baritone.

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Above: Mme. Frances Alda, noted Soprano, and her dog, Pitchu



Above: Mme. Alda as a yachtswoman. Below: the Prima Donna in picturesque setting at her country place, Great Neck, Long Island

As given at the Metropolitan this season, the entire second act could have been eliminated, because it is inconsequential and preposterous, and, second, because it makes the opera just twenty-five minutes too long. Fancy a battle scene twenty minutes long fought in primitive manner with 'property' rocks and darts. No wonder those who take part can't take the thing seriously.

"The success of 'Pelléas et Mélisande,' devoid as it is of arias, was the result of the exceptionally clever manner in which it was originally produced in this country with Mary Garden as *Mélisande*. It is very doubtful whether it has inherent qualities which will cause it to live for years.

French Atmosphere

"As a general thing, I believe that French operas should be given with French singers, or with artists who have had extensive training in routine in French opera houses. It will result in better 'atmosphere,' to use an often abused word. The French artists have the diction and art if not the voices of the Italians.

"There is no indication that 'Pelléas' will be given at the Metropolitan, or 'Louise' either for that matter. I wish we might give 'Louise.' It is an opera

and a rôle that I love. I created this rôle when the opera was first given at the Scala in Milan."

The conversation turned upon the difficulties and problems presented a young singer when she gets her first opportunity at one of the great opera houses such as the Metropolitan.

"It is a mean thing to give a singer one performance at the Metropolitan," said Mme. Alda, "and expect her to stand or fall on the results, because she almost invariably falls. How on earth can any thinking mortal expect an artist to do her best at her first appearance on

the Metropolitan stage? Artists who have appeared in other opera houses with considerable success are bound to contend with extreme nervousness the moment they step on the stage at the Metropolitan. If I were in the place of these artists, I would never accept a single performance if I had any expectation of becoming a member of the company as a result of what I was able to do at that one performance.

Become "Swelled-Headed"

"The majority of these young artists probably make the most serious mistake in their careers just after they have had their first real success. It isn't that they become lazy and neglect to practice and to work harder than ever, but it is that they get 'swelled heads.' This applies particularly to the young American singers. They achieve their first success because they have pretty voices, are young, and are American, and the public likes them and gives them recognition.

"Immediately they decide that they have 'arrived.' They feel that their careers have been made over-night. Not so long ago, one of these young artists said to me after her success, 'Mme. Alda, you, Miss Hempel or Madame Farrar never sing small rôles, now, why should I?' This young singer felt that a single success had placed her at once and for all time in the front rank.

"We never arrive, none of us, and the moment an artist believes that she has, it is the beginning of the end. Every artist no matter of how much experience must study incessantly, and, above everything else, guard against a swelled head. It seems a pity that there are so many gorgeous voices here in America and that so few of these singers are able to make any big lasting success."

This season Mme. Alda has appeared at the opera house in "Bohème," "Mannon Lescaut," "Prince Igor" and "Francesca da Rimini." Her concert and recital engagements have been numerous and these will continue well into the Spring. She will make a tour with the Metropolitan Orchestra, following the completion of the opera season. On several occasions, she has been obliged to sing on successive days, and has even appeared in concert and opera on the same day this season. This takes her back to the time when she was a member of the Royal Opera in Brussels, where she sang twelve times or more each month during three seasons. It was often necessary for her to sing three or four times in successive days.

Mme. Alda has appeared in sixteen different operas at the Metropolitan and in thirty operas since she made her professional début at the Opéra Comique, Paris.

During the Winter season, Mme. Alda makes her home in her magnificent apartment of sixteen rooms on the top floor of one of the large houses in West Fifty-eighth Street, from the windows of which she can obtain a view of Central Park. The touch of the artist is apparent in every smallest detail of interior decoration, which was done under Mme. Alda's personal supervision. From the beautiful but diminutive grand piano, which forms a part of the furnishings of the boudoir, and which was made in wood that matches the decoration of the room, to the main salon at the other end of the long apartment, everything is strictly in keeping. The little conservatory with its palms and other plants adds its part to the make-up of one of the most beautiful homes in a city of palatial apartments. D. L. L.

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